

455

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

NO. 602 / MAY 3 - MAY 9, 2007  
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MAY - 9 2007

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## DIAMOND DOG


BELINDA CORNISH DOES THE MASH,  
THE MOBSTER MASH [DAVID BERRY / 20]

NEWS: RENT CONTROL / 5

VISUAL ARTS: PRAIRIE ARTSTERS / 25

MUSIC: !!! / 43



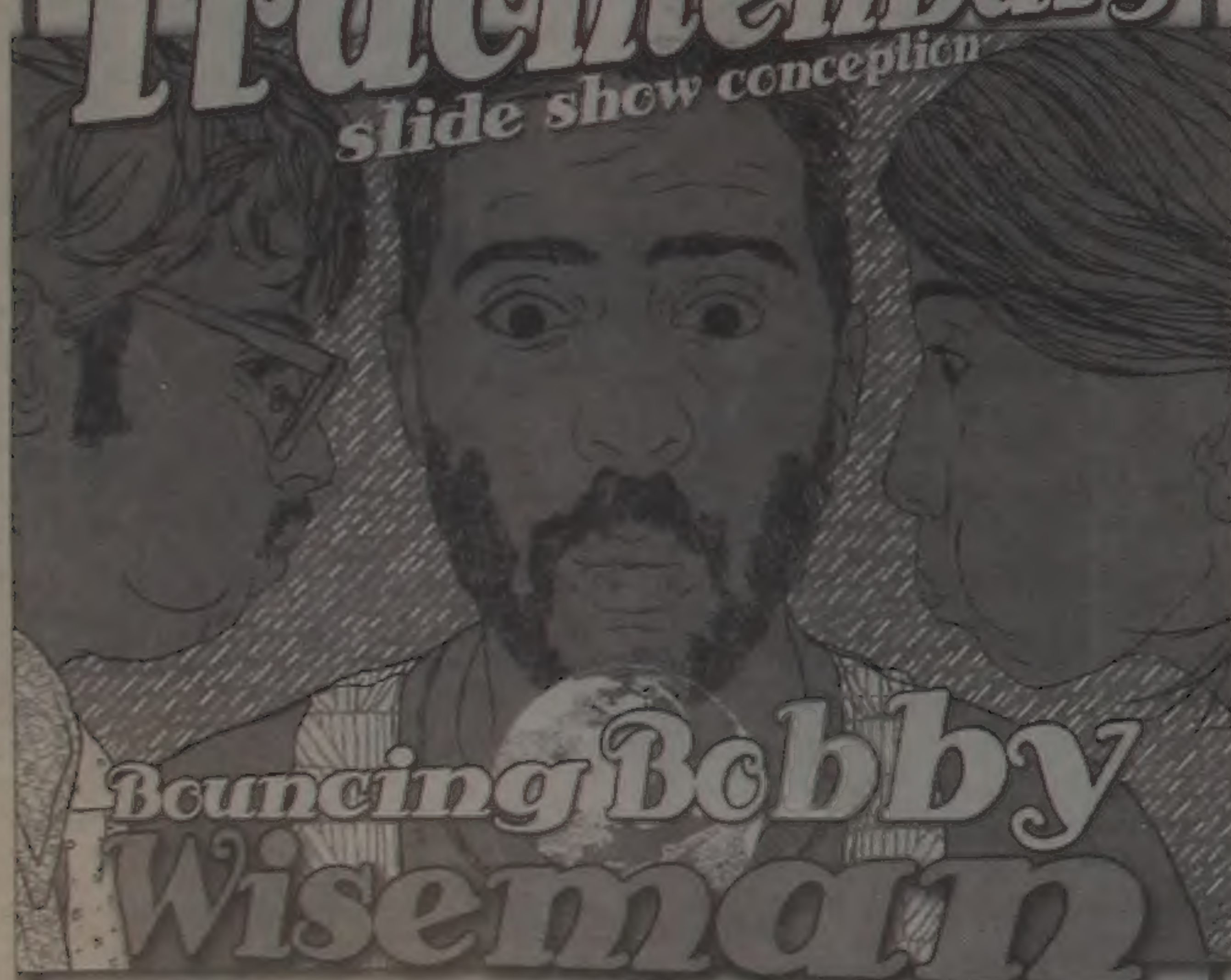


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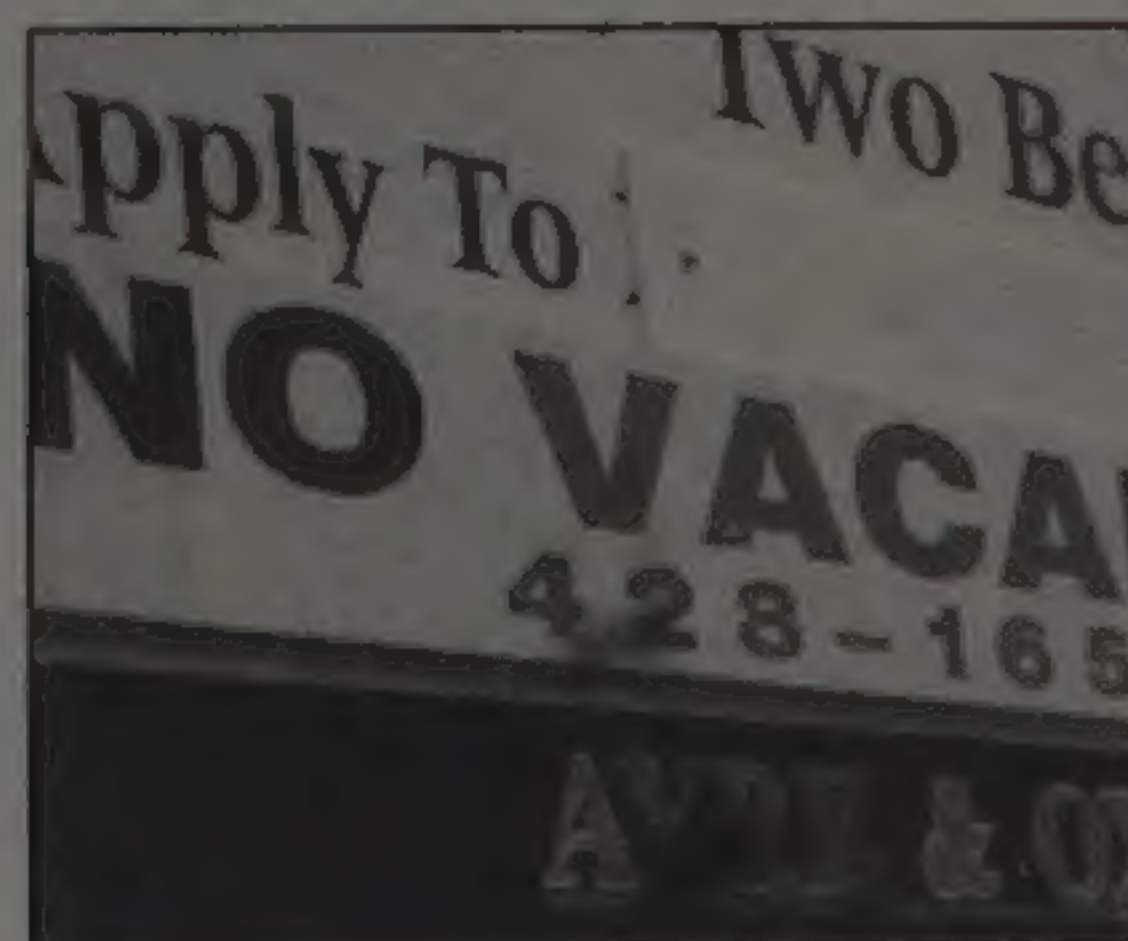
## ON THE COVER



### DIAMOND DOG / 20

"I think there is something kind of inherently British about the whole thing, but it's that really fabulous, dry, take-the-piss-out-of-things manner that a lot of us really sort of gravitate towards," —Belinda Cornish, local playwright and stage maven

## NEWS



### RENT CONTROL / 5

"Nobody comes to save the landlords when times are tough," —Kathy Watson, director of government relations for the Canadian Home Builder's Association of Alberta.

## VISUAL ARTS



### PRAIRIE ARTSTERS / 25

"Sometimes I see the same people three times a night at different art openings. Where's the public forum afterwards? What I'm interested in is finding a stage for people to come and talk about the art." —Amy fung, arts writer/supporter

## MUSIC



### !!! / 43

"We were always looking for futuristic sounds and futuristic music. When you're making future music, you have to wait until the future for people to fully get it." —John Pughs, drummer

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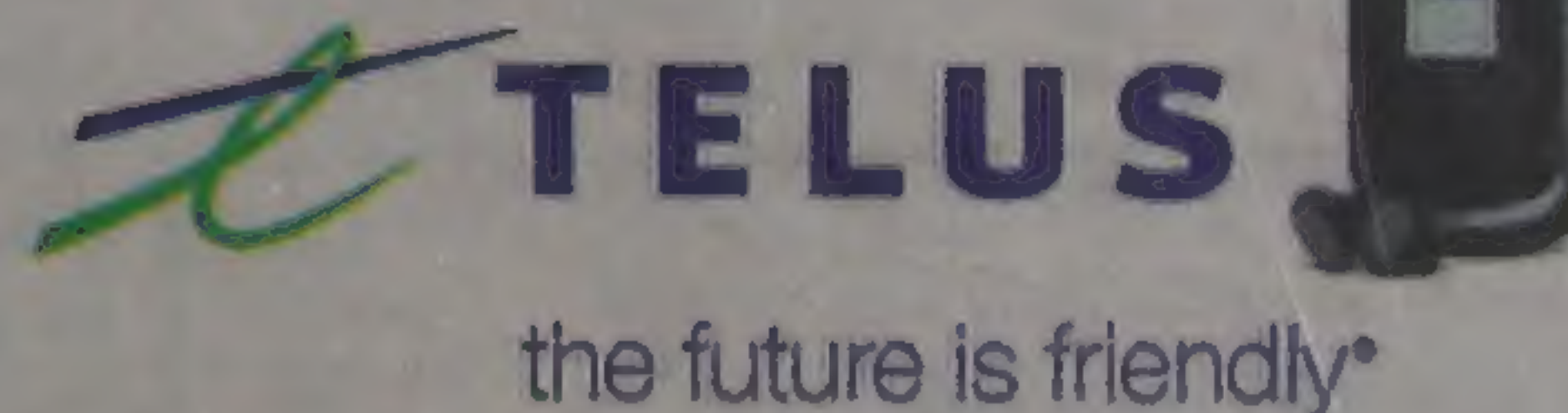
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## Drop it like it's stupid

ROSS MOROZ / ross@vueweekly.com

You have to hand it to the City of Lethbridge and brave, morally upright civic politicians like Mayor Bob Tarleck. According to Tarleck, city hall was flooded with angry phone calls after a January performance at the city's arena by California-based gangsta rapper Snoop Dogg at which the D-O-double-G and a good portion of the crowd were—gasp!—smokin' the reefer.

"The entertainers were smoking marijuana on stage and encouraging the audience to do the same," Tarleck reported with disgust as he proudly announced new rules that will force concert promoters in the small southern city to consult police before booking an act, researching the artists' past behaviour and consulting venues in other cities that have booked them in the past. Performers deemed troublesome will have to post a "behaviour bond" of several thousand dollars before hitting the stage, money they will only get back if their performance stays within the bounds of decency.

"When communities take a stand on this, those entertainers will realize that their livelihoods are at stake and make the appropriate adjustments," Tarleck boasted. "As long as communities just accept that, it will go on."

Of course, there is no clear definition of what parameters will be used to judge whether a particular performer is "troublesome" enough to necessitate the posting of a bond, nor is there any word on what particular on stage behaviours will cause a bond to be forfeited. Moreover, there isn't any word as to whether this law will extend to other forms of entertainment like, say, live theatre. If a character in a play commits a crime, will the "behaviour bond" apply?

The theatre example might seem like a confusion of the issue, but it's not, really. When Calvin Broadus steps on stage, he is playing a character called Snoop Dogg—this is why they call it a "show." In fact, even Tarleck and the Lethbridge city council admit that it is impossible to tell if Snoop had actually smoked marijuana onstage. All that anyone can agree on is that he smoked something that *looked* like a joint while mentioning marijuana.

But good for Tarleck and company—it's nice to know that the next time a theatre troupe in Lethbridge mounts a production of *A Streetcar Named Desire* we can look forward to seeing sex assault charges laid against the actor who plays Stanley Kowalski. ▼



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## MAIL LETTERS

### HEALTH CANADA'S ETHICS GO TO POT

Regarding *Vue's* recent story about the price of government pot ("Feds charge over 1 500 per cent mark up on certified medicinal marijuana," Apr 19 - Apr 25), marijuana has many beneficial medicinal uses. Medical marijuana patients rely on their medicine in order to live and have better lives.

It is unfortunate that Health Canada feels the need to rip off sick people by charging exorbitant prices for a poor quality product. That is not the Canadian way of helping others.

Instead, our federal government should legalize and regulate marijuana and support local compassion clubs, which are able to deliver safe, organic, medicinal marijuana to patients.

Someone needs to tell Health Canada that bullying sick people is the wrong message to send to our young people.

HERB COUCH

WESTERN CANADA DIRECTOR, EDUCATORS FOR SENSIBLE DRUG POLICY

### READER PLEASED (!?! ) WITH REVIEW

I listen to a lot of music and read a lot of reviews, and the reviewers are mostly egocentric look-at-me-and-my-ability-to-invent-new-references people.

*Vue's* recent review of Jade McNelis's *All the Fables* (New Sounds, Mar 29 - Apr 4) is the first review I have read in a long time that makes sense. I felt the same way as the reviewer. Excellent work, and like every reviewer you should not give a shit about what I think, but I am in one of those moods ...

DOMINIC SICILIANO

### PHAIR WELL (MAN, THAT'S A BAD PUN)

Thank you for the recent article about retiring city councillor Michael Phair ("Venerable councillor calls it a career," Apr 26 - May 2). As a long time resident of Ward 4, I am grateful for Phair's time on council and wish him well in whatever the future holds for him, although I can't help but be worried about who will step up as an advocate for the often forgotten people whose concerns Phair voiced over the course of his council career. Let's hope other current and future councillors learn from his example.

MARIANA PODERSKY

### LEMME TELL YA THEM GUYS AIN'T DUMB

As a fan of Gwynne Dyer's work, I am writing to say thanks for having him in your paper and to let you know that, because of it, I have gone from an occasional reader of *Vue* to an avid weekly reader. Thanks!

GREG COOPER

*Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108th Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.*



# 'You can't just put up a house overnight'

## GOVERNMENT TASK FORCE TRIES TO SOLVE BOOMTOWN HOUSING CRUNCH

MURRAY SINCLAIR / murray@vancouverweekly.com

Like many economists, University of Alberta professor Doug West does not support rent control. But when asked what to do about the province's soaring rents putting the squeeze on low-income people, he replied "that's a tough question."

"I'm not sure there's an easy solution," said the economics professor. "The market eventually provides a solution, but it takes time to happen. It's not clear what the government can do."

A form of rent control was recommended in an Alberta Affordable Housing Task Force report, officially released Apr 24, but the province has only partially signed on to the idea (see sidebar).

Rent control involves the government barring landlords from raising rents to market levels, a form of intervention that orthodox economic textbooks say discourages developers from building any new rental apartments.

Under such laws, West said renters sometimes pay landlords extra money under the table to get accommodation, and end up staying in units that are too small for a growing family.

But builders haven't been putting up any of these rentals in Alberta, despite the lack of rent control and a high number of people coming into the province, which has had a 10 per cent hike in population since 2001.

The task force reports that rents rose 10 per cent in Edmonton and 20 per cent in Calgary last year, compared to the 2.4 per cent national average, according to the Canadian Mortgage and Housing Corporation.

"At market value, land in high-growth, high-cost cost communities prohibits building affordable rental, ownership or social housing projects," the task force study reports.

"The market is not primed to building rental accommodations at the moment," added Kathy Watson, director of government relations for the Canadian Home Builder's Association of Alberta.

West said that was related to Alberta's shortage of skilled tradespeople and other inflationary factors, like the increasing cost of land and other supplies, which have run up housing prices to levels far from typical of the last 25 years.



### THE TASK FORCE REPORT

cites a Royal Bank study that home prices rose close to 40 per cent in Edmonton, rising on average 13 per cent Alberta-wide.

Supply is not keeping up with demand for rental units, West said, pointing out that housing can be slow to respond to a changing market.

"You don't put a house up overnight," added Edmonton City Councillor Karen Leibovici, a point-person for the city's Cornerstones affordable housing initiative.

She said developers are sinking a lot of money into building multi-family units, but that the return is quicker on condos.

Spokeswoman Madeleine Baerg of Boardwalk, which owns 17 per cent of Edmonton's rentals, said there are other costs like maintenance once an apartment is built that are also susceptible to inflation.

To build a new rental unit and get a good rate of return that would absorb all these costs in today's market, she estimated rents would have to be raised to an average of \$1200 per month.

Baerg readily acknowledges how this rate would hit a number of people hard, but adds that there's a "big confusion" between affordability and availability of apartments, with inac-

### NEWS HOUSING

curate media portrayals of an apartment-less Alberta.

She acknowledged that Alberta's average 10 per cent increase in rent last year was comparatively large to the prior five years, when there was "virtually no increases," as landlords absorbed higher costs.

But the spokeswoman explained that Boardwalk has an annual turnover rate of 50 per cent, meaning that every year in Edmonton 600 new apartments come into the market, making availability widespread.

"The majority [have] the ability to afford, but a small proportion needs help," said the spokeswoman, who noted that up to 20 per cent of condos become rental units.

"I don't think building [more units] is the answer. It's getting people into [existing] buildings. The bottom line is that there are enough units."

The task force suggested a rent stability guideline to limit rental rate increases to once per year within a guideline of consumer price index plus two per cent for a two-year period only.

ITS RECOMMENDATIONS ECHO the situ-

ation in British Columbia, where rent controls were reinstated three years ago, detailed in a report by the Professional Property Manager's Association of Manitoba.

The BC system recognizes the inflationary pressures on operating costs while allowing for capital repairs, the report states, and takes the rent cap off when apartments are vacated, allowing rent adjustment to market pricing between tenants.

"As well, it allows existing tenants and landlords to agree to any rent increase regardless of the regulations. In essence, BC's rent control system is almost a market-economy system."

Along with advocating an expanded rent supplement program and a full housing ministry, Alberta's NDP wants a similar rent-pricing system to BC's.

"Rent-increase guidelines protect renters, since landlords cannot arbitrarily increase rents, but will not discourage building of new residential properties," the party's website states.

West, who said he tries to teach the pros and cons of rent control in his classes, said a problem with standard rent control is how to implement it while providing an incentive to build housing.

"It has been suggested rent control

## And about that report...

"My rent increased from \$625 to \$1500."

"Try living on \$1000 when rent is \$800."

"I am one rent increase away from being homeless."

These quotes cry out in text sidebars of *Housing First*, a report released on Apr 24 by the Alberta Affordable Housing Task Force, made up of politicians and interest groups and chaired by a Progressive Conservative MLA.

Alberta's government has responded to *Housing First* with a series of programs costing hundreds of thousands of dollars while rejecting some of the force's recommendations, resulting in mixed reviews.

The task force suggested a rent stability guideline to limit rental rate increases to once per year within a guideline of consumer price index plus two per cent, for a two-year period only.

The government did adopt the once-per-year rent increases for the two-year period retroactive to Apr 24, but did not limit any dollar amounts, in line with previous media reports leaking the task force's ideas.

The province did accept the report's recommendations on the conversion of rental units to condominiums, announcing that landlords must provide renters with a one-year notice beforehand, with no rent increases allowed during that period.

The province also took the task force's advice to set up a \$7-million Homeless and Eviction Prevention Fund, which is already being tapped into, according to media reports. But the government is silent on whether the province would provide damage deposits, first-month rents, emergency rent shortfalls, landlord-tenant mediation and other measures, as called for by the task force.

The release said the cornerstone of the province's response to the task force was a new Municipal Sustainability Housing Program, which will provide \$100 million each year for three years.

That falls short of the task force's call to spend \$480 million per year over five years to build at least 12 000 more affordable housing units to deal with the current 9 000-unit wait list and future needs.

The release said the province rejected the force's call for a \$100-million program to help people buy homes, "as the creation of more rental units is a better way to address current housing issues."

—MURRAY SINCLAIR / murray@vancouverweekly.com

CONTINUES ON PAGE 9

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TIX ALSO AT MEGATUNES

Logos: VUE WEEKLY, nexopia, ROADRUNNER

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# AUPE takes nurses to task over 'dismissive' ads

## UNA BRANDS PROVINCIAL EMPLOYEES UNION'S RESPONSE TO ADS AS 'MISINFORMATION'

CHRIS SALTZEL / saltzel@vuwweekly.com

**T**here are huge shortages in every category of healthcare provider," commented Heather Smith, the president of United Nurses of Alberta. This message provokes almost no argument, as Alberta has been feeling the effects of a shortage in health care providers for some time now.

But sometimes it's not what you say, but how you say it. A recent advertising campaign by the UNA has struck controversy and drawn lines between the unions representing healthcare providers in Alberta, ahead of upcoming collective bargaining.

The ads in question ran on city transit across the province. "It takes Registered Nurses for safe health care!" the ad copy read.

United Nurses of Alberta—which has about 23 000 members—represents mostly Registered Nurses in the province, but Smith said that the union does have some members in other areas of health care.

"Our ads were never meant to take aim at any other group. We were just trying to support our members after some very bad publicity," Smith said. "In January, we were entering bargaining and we felt that it was important to do some advertising to send the message across about the value of

RNs and the need for RNs.

"There was no comment from AUPE until two months after the ads stopped running," Smith continued. "There was no attempt to object when the ads were actually run."

David Climenhaga, a spokesperson for Alberta Union of Provincial Employees, disagrees.

"We feel that their campaign was dismissive of the people that we represent," he argued. "Our members were concerned that it portrays an elitist

## NEWS LABOUR

attitude," Climenhaga explained. "There was real concern that the ads were dismissive."

AUPE represents members in other fields of health care, such as Licensed Practical Nurses, counting around 65 000 provincial employees, 30 000 of which are employed in the health-care sector, as members.

**IN A LETTER TO** AUPE members, AUPE president Doug Knight wrote, "We believe this advertising campaign, with its unfair suggestion that only RNs are competent to deliver safe healthcare services, is a slap in the face to all of our 30 000 members on

the Alberta healthcare team."

In the same letter Knight suggested that his members publicly support the union's stance.

"I would urge you to talk to the RNs at your worksite and to ask them why their organization has taken this demeaning and hurtful action."



Smith responded to Knight's letter with one of her own, addressed to Knight himself.

"I must respond to the unfortunate letter about UNA advertising that you have distributed this week," it stated.

"I would suggest that you take immediate action to correct that misinformation [in the AUPE letter to its members] and attempt to undo some of the disruption your letter has caused in the already heavily overloaded and stressful work environ-

ments of nurses. LPNs, RNs and RPNs work in tightly knit teams that must cooperate closely to deliver good patient care. We do not want to in any way unsettle those teams."

Knight replied. "Unfortunately, we cannot accept your view that our letter to AUPE members contains 'misin-

formation' about UNA's recent advertising campaign, which many of our members found to be demeaning and hurtful," he wrote.

Knight also included in the letter an explanation of why his union was so slow to react to the campaign, "From the volume of calls I received, I was fully cognizant of the timing and extent of your campaign. I was actually holding back on commenting, recognizing all that is required during a bargaining campaign."

UNA has since distributed a poster over its website entitled "LPNs: an important part of the nursing team." The poster denied any attempt by UNA to devalue LPNs, "United Nurses of Alberta wants to reassure all nurses that a recent advertising campaign did not in any way detract from the important role of Licensed Practical Nurses," it read. The poster also had a message for AUPE, "It is very unfortunate that AUPE is generating bad feeling between RNs and LPNs in the workplace to serve its own political ends."

Regarding the poster, Climenhaga was unimpressed. "The response is to LPNs but not to other healthcare workers," he said.

Knight reinforced this feeling in his letter to AUPE members.

"It's clear from their most recent statements that UNA's leadership still doesn't really understand that all healthcare employees contribute to safe, quality health care in Alberta," he wrote. "They show this when their 'apology' extends only to LPNs, not other members of the healthcare team."

"There is no question that I have been a very strong advocate of LPNs," Smith responded. "I've worked with them, and I have identified many times how inadequately they are compensated for their contribution." ▽

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# How do you win the war on drugs? Try giving Afghanistan's poppy growers money for nothing

COMMENT

## DYER STRAIGHT

Gwynne Dyer  
gwyne@vancouverweekly.com

"Respected people of Helmand," the radio message began. "The soldiers of the International Security Assistance Force and the Afghan National Army do not destroy poppy fields. They know that many people of Afghanistan have no choice but to grow poppy. ISAF and the ANA do not want to stop people from earning their livelihoods." It was such a sensible message that it almost had to be a mistake, and of course it was.

The message, written by an ISAF officer and broadcast in Helmand province last week on two local radio stations, was immediately condemned by Afghan and American officials from President Hamid Karzai on down. So does that mean that ISAF really is going to destroy the farmers' poppy fields?

Well, not exactly. The latest plan is that it will be civilians who spray the farmers' fields with herbicides, while the Western soldiers just stop the farmers from retaliating. That should win lots of hearts and minds in Helmand and other opium-producing provinces of Afghanistan where the former Taliban regime is making an armed comeback attempt.

The soldiers of ISAF do not want to be seen as destroyers of the poppy crop because that would get lots of them killed (for the farmers can turn into Taliban fighters overnight). It was allegedly a Territorial Army (reserve) officer newly arrived from Britain who "got a bit carried away with the language" and sent the offending message to local radio stations in Helmand, but most other army officers in Afghanistan, whatever their nationality, privately agree with him. You cannot fight a war against the Taliban and a "war on drugs" successfully at the same time.

That was clearly understood at the time of the invasion in 2001. The Taliban, austere Islamist fanatics that they were, had eradicated poppy-growing entirely by 2000, by the simple expedient of hanging anybody they caught growing poppies.

The Taliban begged for Western aid for the distressed farmers, who were only earning a quarter as much from growing grain and vegetables, but Mullah Amir Mohammed Haqqani was adamant: "Whether we get assistance or not, poppy growing will never be allowed again in our country."

Then the Taliban's house-guests, Osama bin Laden and his al-Qaeda friends, carried out the 9/11 attacks against the United States. Bin Laden probably didn't mention this to the Taliban in advance, because Afghanistan was bound to get invaded as a result. In fact, he almost certainly *wanted* the United States to invade Afghanistan, imagining that it would result in a long guerrilla war and ultimate humiliation for the United States, just as it had done for the Soviet Union in the 1980s.

**THE US DODGED THAT** bullet by not really invading Afghanistan at all; it simply contacted the various ethnic warlords who were already at war with the Taliban regime, gave them better weapons and lots of money, and left the fighting on the ground to them. It worked very well, and there was no guerrilla war.

However, the Americans now depended on those warlords to keep Afghanistan quiet without flooding it with US troops (who were all heading for Iraq anyway). The warlords needed cash flow, which meant poppies: opium and refined heroin account for over one-third of Afghanistan's gross domestic product and almost all of its exports. So the US turned a blind eye in 2002 while its warlord allies encouraged farmers to

replant the poppies, and didn't object when they were "elected" to parliament and joined Karzai's cabinet either.

Opium production soared last year to 6 400 tonnes; Afghanistan now produces 92 per cent of the world's heroin. The "war on drugs" lobby in the United States insists that something be done about it, so the US and allied armies end up trying to destroy the farmers' crops. The Taliban swallow their anti-drug principles and promise to protect the farmers. Guess who wins the war.

"We cannot fail in this mission," said John Waters, head of the White House's Office of National Drug Control Policy, last December, as if wishing would make it so. But if he would like to succeed in Afghanistan, he might just try buying the crop up.

Afghan farmers get paid considerably less than \$100 a kilo for their raw opium. Multiply 6 400 tonnes by \$200 a kilo, to outbid the drug smugglers, and ISAF could have bought up last year's entire Afghan crop for \$2.5 billion. What's more, the money would be going straight into the pockets of the people whose "hearts and minds" are at stake: the 13 per cent of Afghans who are involved in the opium trade.

Next year, of course, Afghan farmers would plant twice as many poppies, so the costs of the operation would rise over time. And nothing will stop the flow of heroin to the West: even if poppy production were entirely suppressed in Afghanistan, it would simply move somewhere else, like the Golden Triangle in Southeast Asia. But buying up the opium crop is about the only thing that would give ISAF a chance of winning its increasingly nasty little war.

*Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.*

# Concern over HPV vaccine is growing

HEALTH

## WELL, WELL, WELL

CONNIE HOWARD  
health@vancouverweekly.com

The Human Papilloma Virus (HPV) vaccine, approved by Health Canada last year as a cervical cancer prevention tool, has generated a lot of excitement that many are now convinced was premature.

The excitement was premature for a number of reasons, reasons that have nothing at all to do with religiously conservative sexual abstinence values.

There are so many things to consider about this vaccine and this virus—a virus that, prior to Merck's marketing efforts, most of us never really considered, and one we're now being made to wonder we were stupid not to fear.

Perspective helps though. Rates for the two types of HPV responsible for the majority of cervical cancers are low—1.5 and 0.8 per cent. And in 90 per cent of women, the body clears the virus on its own.

The vaccine comes with issues that need some serious consideration. Efficacy among previously sexually active women is not very good at all, because there's little benefit if the virus has already been contracted. Where efficacy is excellent is with children—that is, our not-yet-sexually-active children. But the length of protection conferred by the vaccine beyond five years is unknown, which means children vaccinated at 11 or 12 years of age (which is what is being recommended) may have no protection by the time they reach, say, 17.

There are also nagging safety issues. While serious adverse effects are very rare, they include things some of us may not want to risk at all in our young not-yet-sexually-active daughters, things like seizures, convulsions, temporary blindness and arthritis. If my 12-year-old were one of those rare cases, I think I'd be wishing I'd have been able to choose some old-fashioned methods of keeping cervical cancer at bay.

**AND MANY OLD-FASHIONED** methods do exist, though they are being largely overlooked as part of the battle—things like postponing or avoiding the synthetic estrogens delivered via birth control pills (we know synthetic estrogens are linked to breast, ovarian and cervical cancers) along with things like having protected sex only, easing up on multiple sexual partners and cigarette smoking, and—dare I suggest this?—easing up on the rush to get our teens sexually active.

We *are* rushing them, or something is. Everything in our world encourages early physical maturation and early sexualization of our children, from the estrogens we speed-mature our beef and poultry with, to pop culture that sexualizes everything, to the xenoestrogenic environment we can't escape—pesticides, Raid, petroleum-based skin care products, quick plastic-laced microwave meals, household cleaners and solvents used in vaccines and drugs.

But no matter the challenges and discussion of solutions, it is too soon, far too soon, to start using this vaccine widely, and it will always be too soon to make it mandatory. We know nothing yet about long-term effects and you'd think we'd learn from past mistakes. The 1976 swine flu vaccine, which had caused only one documented death in the US, was mandated, and it turned out the vaccine caused Guillain-Barre Syndrome, a nasty disease that left 10 per cent of its victims permanently paralyzed.

Cervical dysplasia, the earliest changes in cells, before they become cancerous, often disappears on its own, and even more quickly with the help of alternative remedies, so a naturopathic doctor is worth seeking out when we run into early trouble.

First-quarter sales of the vaccine this year weighed in at \$365 million, and will, according to analysts, quickly reach the billions if vaccination programs become routine. It seems like the same-old, same-old to me—blindly going along with pharmaceutical fast-tracking. ▼

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# Playoffs heat up; interest remains lukewarm

HOCKEY

## IN THE BOX

DAVE YOUNG AND TB PLAYER  
inthebox@vancouverweekly.com

*The playoffs are chugging along with eight teams left and four close series. Oiler fans will have to continue to wait until the playoffs are over and the trading blocks open up again for any relevant news. And new arena talk is heating up. Dave and TB mine the Oiler-free NHL world for interesting tidbits unrelated to the Oilers and therefore just that much less interesting.*

### GO CANUCKS? THEY'RE NOT CALGARY

The Canucks are continuing to ride über-goalie Roberto Luongo, determination and energy into a competitive second round series against former GM Brian Burke's Anaheim Ducks. Oddly enough, Burke's last day as the Canucks' boss was May 3, 2004. During these playoffs the Canucks have

outscored their opponents 15-8 in wins and have been outscored 13-3 in losses.

**BIG SURPRISE DEPT** No Oilers were nominated for any of the NHL's major individual awards on Tuesday. No Oiler player has won any of these awards since Mark Messier won both the Hart Trophy and the Lester B. Pearson award after the 1989-90 season. The day I stop watching NHL hockey will be the day these storied awards, currently named after predominantly Canadian builders of hockey, are re-named in favour of corporate sponsors.

**OR THIS** That reminds me. The other days that could kill my enjoyment of NHL hockey will be when they toss unlimited sudden death overtime in the playoffs for a shootout, the net size is adjusted, another team is in Florida, Edmonton leaves the league, any other Canadian team leaves the league, they stop selling beer in the stands,

they abandon three periods for more commercial breaks, the CBC continues resting on its laurels and letting American networks present better hockey broadcasts, Joey Moss retires or the Smooch Cam stops showing blue-hairs necking.

### GETTIN' A NEW BARN

The push for a new arena is picking up steam in Edmonton. Mayor Mandel has announced that a new nine member committee will be looking into the feasibility of just such a thing. A number of questions still loom, however, like how much is it really going to cost, and who the hell is going to pay for it. My guess: lots, and we are. The most-talked about location to date is the land currently taken up by Canada Post, who, last I heard, said that they weren't moving. Hopefully, these questions will be answered by the committee, and we'll know for real if there is any chance at all that this thing is going to happen. ▼



# RENT CONTROL

CONTINUED FROM PAGE 5

should be a temporary measure to protect people," he said.

But the professor said that the frozen rates can be hard to remove, as renters used to paying these rates may demand that they stay.

Baerg says Boardwalk is absolutely against rent control in Alberta, pointing to other jurisdictions where it is extremely negative for everyone.

"We wouldn't see any new building," Baerg warned. "Capital improvements have to suffer [under rent control]. Slum-like conditions ensue very quickly."

Watson sat on the provincial task force, but said the home builder's association doesn't support rent control.

"Nobody comes to save the landlords when times are tough," said the government relations director, noting how they can be stuck with empty rentals when the market declines.

As a solution to Alberta's rental crunch, Watson pointed to municipal fees and regulations, which she said can tack on 25 per cent to the cost of a new home when costs are passed on through builders and sellers.

"It takes an inordinate amount of time for land to become available," Watson added.

While she called for the province to limit these municipal fees and force more transparency, she noted a recent municipal report called for the ability to bring in more fees and a property transfer tax.

Leibovici warned that with the limited municipal tax base, there could be no building of new homes or rentals in the outlying areas if levies charged to developers were cut, with all construction being infill in already built-up areas.

"I don't think the industry wants that," said the city councillor, who also sat on the task force.

She warned that rent controls could slow down the market, telling Vue that they must be developed as part of a comprehensive plan with development-industry incentives so rentals are being built.

"You need a varied solution," Leibovici said, suggesting ideas like a rent-to-own program.

The Cornerstones committee has looked at an eviction-prevention program to help, she said, noting the rapid rate of rentals being converted into condominium properties.

Cornerstones has suggested designating five per cent of housing in new developments as affordable, while Edmonton's council is discussing making more secondary suites available. ▽



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## ISSUES

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organization they represent or of *Vue Weekly*.

### New premier, same budget

RICARDO ACUÑA / [ualberta.ca/parkland](http://ualberta.ca/parkland)

Wasn't it supposed to be different after Ralph Klein left? Sadly, the only thing that last month's 2007 Alberta Budget delivered was confirmation that this is still the same Conservative government and that nothing has changed.

Even parts of the budget speech itself sounded eerily similar. "We too need to manage our expenses. We just can't keep raising our spending at these levels," said Finance Minister Lyle Oberg.

I can assure you that similar warnings were issued in budgets 2006, 2005, 2004, 2003—you get the picture. Yet each one of these recent budgets has actually budgeted greater expenses than the previous one.

But year over year expense growth is not in and of itself a bad thing. In fact, one would expect the amount spent by government to grow every year due to inflation and population growth.

The frightening part is that this government has done nothing to ensure that, 10 or 20 years down the road, we will still have the revenue necessary to pay for these expenditures.

Budget 2007 does nothing to reverse the drastic changes in personal and business taxes put in place by the Klein government, including tax cuts and a flat tax. The result is that, even though taxes are the most predictable and reliable source of revenue, this government is choosing instead to focus on unreliable and unpredictable revenue sources to fund its spending habit.

These unreliable and unstable sources include lottery, gaming and liquor revenue. In fact, this year's budget projects \$2.1 billion in revenue from those three sources—about \$300 million more even than the government is planning to bring in this year from oilsands royalties (another volatile and unstable revenue source).

Especially sobering in this regard is the fact that the government is projecting less in non-renewable resource revenue this year than last year, and that this trend will continue to fall for the next three years.

**IMAGINE A GOVERNMENT** that structures its tax regime to ensure that the citizens and businesses of a jurisdiction are all paying their fair share of the costs of the goods and services they rely on. That government would then be in a position to save most or all of its natural resource revenues, instead of having to spend them as they come in. Then, once the revenue from those natural resources started to decline, it would not make a difference because the government would be making enough money off the interest from its savings to replace the lost resource revenue—and that interest revenue would be in perpetuity.

Sound like a far-fetched idea? It is exactly the model that Norway has followed, and today Norway's revenue stream is secure, stable and growing.

Alberta is bringing in over \$10 billion a year from non-renewable resources. If you put that amount into savings every year, and spend only 5 per cent of the interest generated, within 20 years you are generating enough revenue to replace natural resource revenues entirely.

A little vision and a little planning could go a long way in this province. Unfortunately, Steady Eddie has opted to stay the course, and show us neither with his first budget. Hopefully someone will figure it out before it is too late to do anything about it. ▽

*Ricardo Acuña is Executive Director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.*

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# To those who can make a realistic sword-fighter, we salute you

GAMES

## INFINITE LIVES

DARREN ZENKO  
infinite@vuuweekly.com

Sitting around a cosy kitchen table in the late-afternoon cool of the year's first real summery Saturday, the requisite Coronas—sunshine beer!—washing down a loaves-and-fishes joint of scavenged cheeba, the conversation somehow (my fault?) turns from whatever it had been—gardening, travel, *Arrested Development*, poutine—to the topic of videogames and their mind-bending near future.

I think it was the upcoming release of the Opera web browser for the Nintendo DS that got us started; at least, that's what I gather from my notes scribbled on the back of the Wild Rose Brewery & Taproom flyer promising me 15 per cent off any drinkable, eatable or wearable next time I'm in Calgary. Stoners who care seem to agree: the combination of dual screens, touch interface, full WiFi web browser, massive installed base and commodity pricing—and also, you know, games—means ... something. Something big. Much of my noted discussion is obscured by a later diagram explaining how I'm going to camperize my minivan, but from what I can make out we were excited about the possibility of some kind of internet phone application—no more quarters to The Man!

Easier to make out, in big block letters laid down with a firm hand, is a phrase I wish I could seal in a Quantum Envelope and mail back in time to the Beat poets:

"MOTION SENSING IS THE NEW RUMBLE."

No surprise the party partisans are down with the Wii, when they can get it. All that arm-waving and carrying-on not only provides a fun vector of entry for non- or casual gamers (that's code for "girls") but also acts to counteract the screen stereotype of the slack-jawed stoner, swaddled in a stinky alpaca poncho someone left at his place, twitch-clutching the control pad as Super Nintendo bleeps and explosions emanate from the perfectly good TV somebody just totally left in the alley, dude. Images of fun-buzzed young hipsters prancing around like giddy fauns with wiimotes are going to be key in our upcoming "Today's 420!" image-rehabilitation marketing campaign, alongside chic lady CEOs posing with their Vuitton vaporizers and smiling astronauts hotboxing the ISS.

**ANYWAY, THE NEW RUMBLE.** In a recent entry on games blog Destructoid, poster Reverend Anthony ran down his list of the "top five gameplay innovations to look forward to this year," and right there in the middle—between the "procedural generation" of Will Wright's *Spore* and the real-time conversation system in BioWare's *Mass Effect*—was the first thing my Friends Indeed and I thought of when the Wii concept was unveiled: swordfighting! Specifically, true motion-tracking, one-to-one swordfighting, unlike the, sub-*Morrowind* slash-triggering of *Red Steel*, which was as disappointing as getting a "Lettuce Garden Kid" for Christ-

mas in 1983. Realistic blade battling of the type wishfully mimed by every nerd who picks up a wiimote would be the killer app for motion sensing; how you gonna keep 'em down on the button-pressing farm once they've seen sword-swinging Parea?

Deep technical and design problems lie in the way of realizing our D&D dreams. One that worries me is a sort of feedback deficiency: onscreen, your flashing blade will now and then be blocked by solid objects—other swords, trees, people's skulls, etc—while your actual arm goes wwhiff through the air. How do we get that delicious curtain rod-on-curtain rod feeling of contact that makes fake swordfighting so fun? The wiimote's anemic rumble is inadequate to the arm-rattling task; what we need is a special swordfighting wiimote with beefed-up feedback, a heavy-ass hilt packing one of those old-school pinball kickers that'll splinter your damn ulna. OK, problem solved.

More fundamental: you ever watch people playing Wii Sports tennis—or, dear Lord, Wii Sports boxing? It's random, frantic, desperate and not a little dangerous to bystanders. Any swordfighting game is going to be *Dark Honor: Legends of the Blademaster* on the box but *Random Beating: Flailings of the Spastic* in play—especially in a multiplayer game; might as well simulate seal clubbing, or a LARP session (youtube it and see). But we—our ancestors, actually—may have solved this problem. See at the dawn of the modern age, dudes had a similar problem: it was necessary to turn the barbarity of sword-butcherly into a gentlemanly pursuit: fencing. Over time, a complex framework of rules governing the flow of combat were developed. Basically, the first fencer to "establish a threat" has priority, or "right-of-way," meaning his hits will take precedence over those of ... ~~the other guy~~ ...

HUH? OK, MAYBE not such an exciting

idea. I'm sure Nintendo or one of their third-party developers will figure out how to make swordfighting work on the Wii. Or ... well ... hey! It doesn't even have to be on the Wii! Sony's launching a new camera peripheral for the PS3 that supposedly has fine motion-tracking capabilities, and their controller infrastructure already supports Sixaxis tilt-sensing shit, it all adds up! Motion sensing is the new rumble; Sony's going to sneak out from under the cover of their dark cloud of early marketing mistakes to try and eat Nintendo's lunch with a wiimote knockoff!

I ought to be snobby, dismissive, indignant or otherwise fanboyish about Sony's biting the Wii thing, but somehow I can't muster it; the daydreaming legions of gamer-stoners are getting impatient, on side with whoever manages to deliver the rattle and clash of real-time swordfighting to their flag-curtained squats

I mean, to their airy urban-minimalist lofts. Today's 420! ▼



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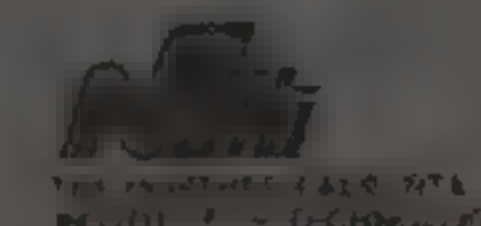
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# You can pay a little less and still get decent head

JASON FOSTER / greathead@vueweekly.com

Although people often consider me a beer snob, I do appreciate that not everyone is into a rich stout, a hoppy Bohemian pilsner or a smoky scotch ale. Beers like that take time grow accustomed to. For many people, a good beer is cold, light, easy-to-drink ... and cheap.

The success of the buck-a-beer market is ample proof of Albertans' desire for an inexpensive, quickly downed beer. Wildcat, Club, AGD and Mountain Crest each offer a quick alcohol fix with few redeeming qualities. But the price is right.

Generally, cheap beers get their prices down by scrimping on ingredients: they will use corn instead of barley and add very few hops. Fermentation is also rushed to get it out the door quickly. Fortunately, this is not always the case. I firmly believe that you can select cheap beer and still maintain some brewing respect.

In the interest of serving the range of *Vue Weekly* readers, I found some low-cost beers with quality. I defined an inexpensive beer as cheaper than Canadian or Blue: the buck-a-beer option is usually death to quality. The beers are by no means first-class beers, but are chosen because they offer some elements of brewing quality while keeping the price down.

**PACIFIC WESTERN BREWERY'S** TNT has two things going for it. First, at \$5.75 for a six-pack of cans, it fits into the buck-a-beer range. Second, it clocks in at 6 per cent alcohol, which gives it more punch for the penny. Brewing out of Prince George, Pacific Western offers an eclectic array of beers that includes some high-end organic beers. I thought that the low-end model of this heavyweight brewer deserved a try.

TNT's aroma is very sweet and offers both grainy sweetness and corn notes. The head is virtually non-existent. The colour is a little darker than Molson Canadian and gives off a medium gold hue. The flavour is uninspiring, but not without presence. The taste is medium-light bodied, with virtually no hop and a very straightforward malt character. My mouth picks up no distinguished flavours or highlights in this beer. It finishes with a distinct malted barley sweetness.

This isn't a great beer, but it is not as dry as the run-of-the-mill discount beers. One warning: drink it cold. As it warms, an unpleasant metallic flavour arises.

Next up is a well-known Japanese



## HEAVY CHEAP BEER

beer: Sapporo (\$10.50 for six). This beer pours a radiant light gold with a decent white head. The clarity is almost impossibly bright. I smell a light sweetness from the rice and pale grain.

This beer is very different from pale Canadian lagers. Its body is very light and delicate, making for a flavour that is subdued, yet smooth. The sweetness has a finesse that likely comes from the rice, and a subtle hint of hop surfaced right at the end. Finally, the bottle I poured had a lingering soapiness after the swallow, which was not particularly pleasant.

**IN MY MINI-TASTE TEST**, the beer value per dollar winner was Granville Island's Natural Draft. Granville Island is a trendy Vancouver micro-brewery that is known for its hip, well-crafted beer.

Natural Draft clocks in at \$8.29 for six cans, close to lower price mark. While the price is great, I was surprised that the beer is made only with barley, is naturally carbonated (rather than injected with CO<sub>2</sub>), and contains no preservatives. This is no ordinary

cheap beer.

I was even more impressed upon pouring. Unlike most commercial lagers, Natural Draft is not a sparkling clear beer. Its slight haziness is the result of not filtering the beer, which leaves the flavour intact. It has a medium straw colour and poor white head. I don't detect much aroma: just a hint of barley sweetness.

Natural Draft has a flavour profile unlike other pale lagers. The first thing I notice is a barley-based sweetness that is full and grainy-sweet. The body remains light, but is more rounded than the other beers. Not quite as clean and crisp as other lagers, it offers an earthier quality. Nonetheless, it is still a one-dimensional beer.

Once you move past the barley sweetness, Natural Draft doesn't have much else to offer. No hop bitterness to speak of, no other rich flavours. Still, it stands out from the other beers I tried in its price range.

After all that, I feel the need to remind you: for 25 cents more than Canadian, you can pick up a six-pack of Alley Kat Amber, Tree Cutthroat Pale Ale, Wildrose Velvet Fog or some other well-crafted, complex beer. Whichever you choose, however, happy sipping. ▽

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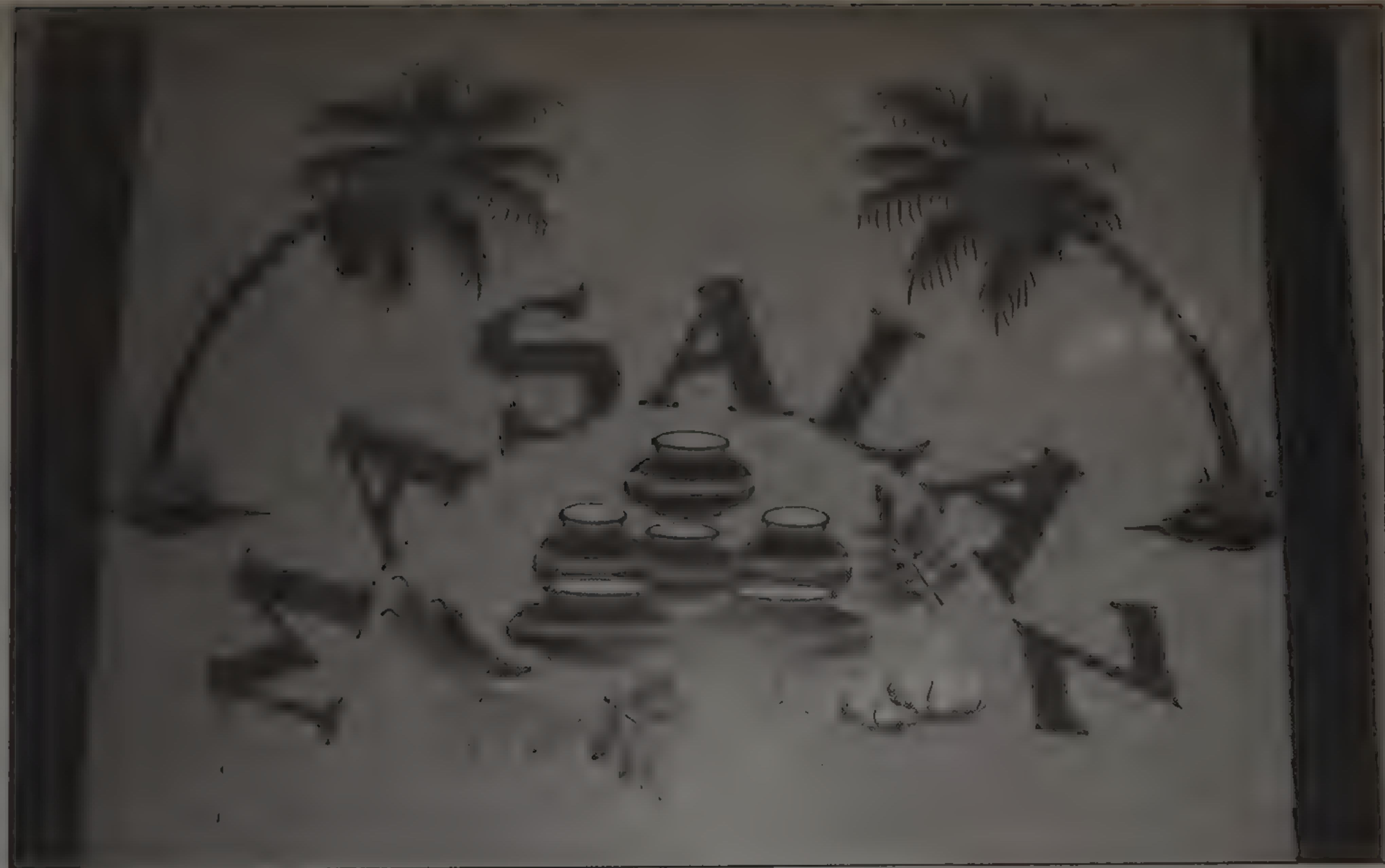
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# Masalaz will ask your taste buds to calypso

JENNIFER MARIE LEWIN / jennifer@vuweekly.com

I love surprises. When I was a child, those \$1 surprise bags at a candy store delighted me. Now that I'm a little older, I can still recapture that excitement with a tiny, unknown restaurant tucked into a random strip mall.

Masalaz's wooden sign boasted a "Caribbean Menu," but we were surprised to see more of an East Indian décor inside, forgetting that Caribbean food finds inspiration from Indian cuisine, along with French, English, Spanish, as well as flavours from East African countries. Many people don't realize how prevalent Indian culture has been in countries like Jamaica, Guyana, Trinidad and Tobago since the mid-1880s, when East Indians were brought to the Caribbean Basin as indentured labourers.

Framed elephant pictures decked Masalaz's walls, while simple burgundy tablecloths covered the seven tables in the restaurant. Soothing East Indian music played softly while the patrons of the almost-full restaurant partook in lively conversation.

As we settled into our spots, I inspected the menu closely. Another scan of the menu revealed another treasured quality on Edmonton's culi-

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nary scene—extremely low prices. I can't recall the last time I saw a bowl of soup for \$1.60.

Considering the menu, I realized that there were some differences between north and south Indian cuisine. Although the usual curries appeared, there were many exotic-sounding items that I had never heard of, such as biryani, dosa and idli. Distracted by all the choices, I barely had time to decide on my drink order when the hurried server greeted us.

My daughter had no problem deciding on a mango milkshake (\$2.50), while my husband went with the sensible masala chai (\$1.50) to counteract all the spicy food. I decided to start with a mango lassi (\$2.50), making a mental note to try the south Indian coffee at the end of the meal.

Although all of the food looked tempting, we decided to experiment with the south Indian cuisine. Muddling through the many choices, I set-

tled on the thali (\$8.90). This is a sampler package of the many different items, served on weekends only. (While thalis are common all over India, their ingredients differ by region.) My husband decided on the curried goat with rice (\$7.50), and to start, we shared an appetizer simply called "doubles" (\$2).

**SHORTLY AFTER WE ORDERED**, two tall mango-coloured concoctions arrived along with my husband's tea. My lassi was definitely the hit at the table—the thick mango pulp was sweet with honey and mixed with yogurt. To pair with spicy food, I might have preferred my daughter's more mellow milkshake. And this would be a spicy meal, judging by the appetizer.

The doubles was an interesting and spicy combination of two split-pea patties (called "baras") wrapped around curried chickpeas. The whole was doused in pungent tamarind sauce. I've never sampled anything like this Indian snack food before, and I began seriously anticipating my entrée.

Our main dishes arrived promptly, and I was both pleased and surprised with my order. My metal platter was divided cafeteria-style, containing a

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number of unrecognizable dishes. The menu had simply mentioned five vegetarian items and a serving of chicken. To round out the order, it included roti bread, rice, papadom and dessert. Also, two small silver bowls arrived with samples of the sambar and rusum soup. My husband simply received a large bowl of curried goat and another bowl filled with rice.

To be perfectly honest, I had a difficult time differentiating between my vegetarian options. Four of them were served cold, combinations of pickled vegetables and chili spices. All of them were fiery and after a while it was difficult to discern what I was eating. My daughter, who has no aversion to spice, enjoyed the scorching pickled cabbage dish; perhaps it was because the food was her favourite colour, or perhaps it was the combination of the tart and spicy flavours.

Pickled dishes don't thrill my husband or me, so next time I would pass

up this entrée, but it was interesting to try. Out of the veggies, I enjoyed the curried potatoes and carrots the most. The dish was extremely flavourful, and prepared much hotter than I expected. My chicken dish was a smoking combination of chilies, curry and chicken. The meat was extremely tender and fell into pieces in my mouth.

The most unusual was a pineapple/coconut dish, which actually appeared to be dessert. After a single salty bite, however, I realized that it was definitely not dessert. My roti was soft and useful for scooping up the tangy sauces, and I found that after finishing roughly half of my food, I was completely full.

My husband, however, had no problems finishing his goat. He enjoys extremely spicy food and does not stop himself until he literally hurts himself. One time, he was almost hospitalized after a scotch-bonnet pepper eating contest. I supposed that his goat dish gave him a touch of nostal-

gia, for I could see a contented smile cross his lips when he triumphantly finished the bowl.

I gave our daughter the complimentary bowl of chocolate ice cream that was included with my dish, while I ordered the south Indian coffee (\$1.75). This was the perfect way to end a spicy meal. The thick, dark-roasted coffee was blended with cinnamon and cardamom, then topped with milk. I savoured the luscious drink and mused that this would be a wonderful place to have an exotic coffee and dessert date. I did not have time to muse for long, though, for I noticed that people were waiting for our table.

As my husband paid for our \$30 bill including tip and tax, I realized this was one of the few authentic Indian restaurants I have tried. The food was not Westernized at all for our tastes, and we had an enjoyable, unique dining experience. For those who are willing to try something out of the ordinary, Masalaz is a real surprise. ▽

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## Dear Tropika: It's not you, it's me.

CHRISTOPHER THRALL / dish@vancouverweekly.com

First off, let me say I'm sorry. Tropika, I'm sorry I led you on. I brought my ticking time bomb of a daughter through your doors after work on that fateful Monday evening. I'm sorry that we won't be able to see each other for a while.

In my defence, I didn't know I was being such a tease. I had heard so much about you: I stumbled across an Edmonton foodie blog that very day, and it praised your *gado gado* to the stars. I thought we were meant to be.

It had been so long since my family had been out to dinner that I thought we were ready. Now, I look back on the shattered hopes of what could have been and I nearly weep.

You did nothing wrong, Tropika. Your cavernous dining room was warm and welcoming. The wonderful wood accents were everywhere. I admired your potted palms and savoured the scents drifting from the kitchen. Your spicy aromas excited me, and I could feel my heart opening up to you.

You were already starting to attract other diners, mostly families from your own culinary ethnicity, but you easily found me a table. I slid in next to my hair-trigger daughter, then sprinted out to get her some books. She's not a "sitting" kid, though, so they were useless.

When you left us, we had three menus each. You knew how much

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choice you offered, but you didn't prepare me at all! I know it's just the way you are, but how could you just leave me like that? Baffled, I stared at the specials menu. For just over \$10, I could choose anything from Long Island duck to pineapple fried rice. But how could I choose?

I flipped through your colourful four-page drink menu as my preschooler fidgeted. I dismissed the libations and agreed to my wife's suggestion of jasmine tea (\$1.25 each). She sat there serenely, bouncing our baby, as Maeryn climbed on and off our leather banquette.

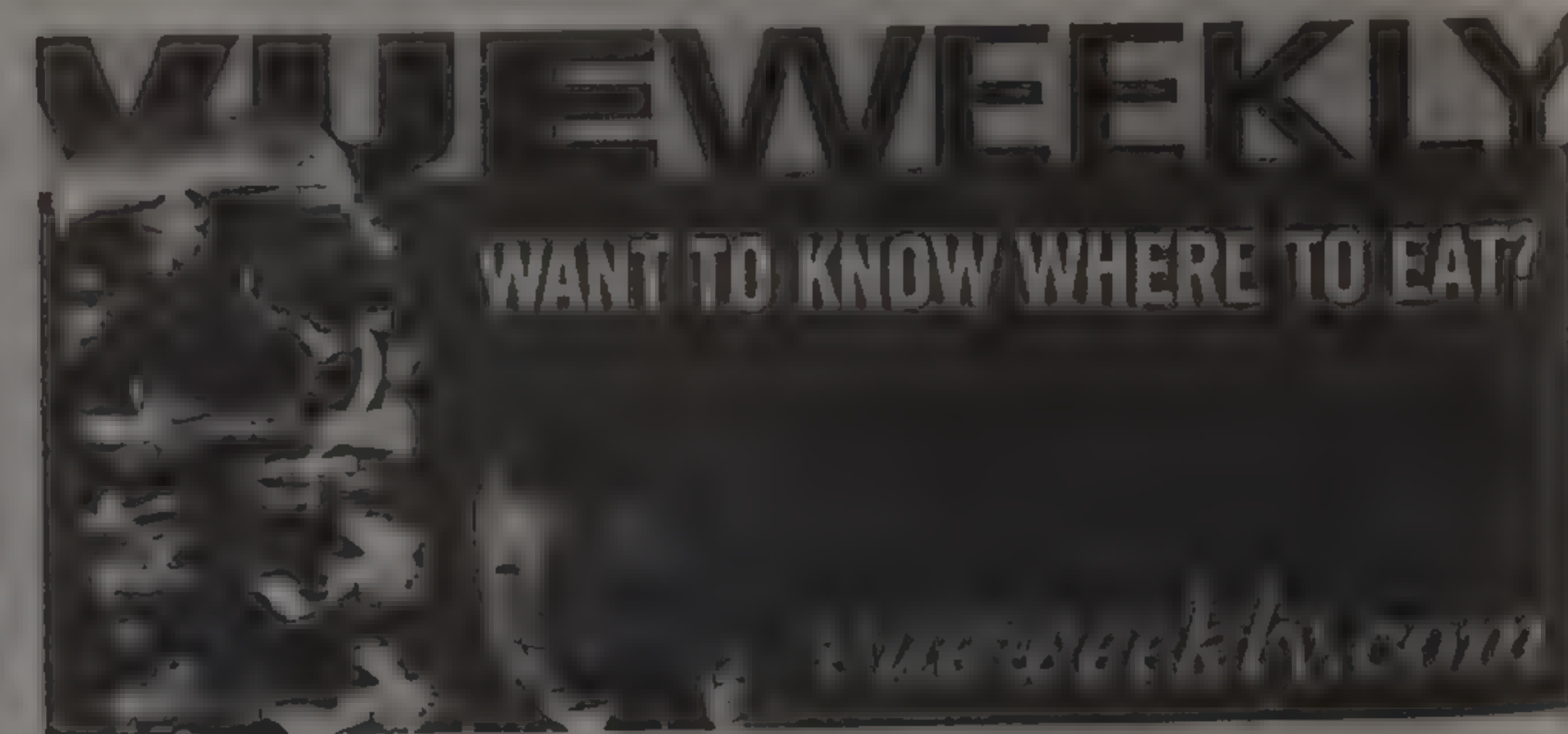
Two washroom trips later (one was a false alarm), I finally sat with your primary menu. I had to admit, the full colour pictures of most of the dishes were appreciated. The meat, vegetarian and rice-noodle entrées stayed safely under \$20. My wife found the dinner combinations, but I knew we needed food faster than that. Your Indonesian spring rolls (\$2.95 each) caught my eye, and I mentally added satay for our daughter. "Meat on a stick, please," she confirmed.

THE NEXT PART was entirely my own



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fault, Tropika. I don't blame you. I kept my menu open. I know, it's a lame excuse, but I wanted your advice. I was a little overwhelmed by your bounty and needed your strong hand to guide me. If my daughter had received food right away, this entire unpleasant scene might have been avoided. Instead, you ignored me for a critical 15 minutes while I tried to catch your eye!

You only came when I closed the menu, resigned to my own dinner combination. My wife chose the putera puteri (\$16.95) "for satay lovers" and I picked the rasa sayang (\$17.95) seafood platter. We added six satay (\$8.80 each) and three Indonesian spring rolls to take the edge off our hunger.

The short version is that my daughter was ill-prepared for a quiet meal out. The appetizers distracted her for a bit, but she had passed the critical tired zone. We were "that couple with the kid" and avoided stares of disapproval as we fed her. We shovelled some of the food off the beautifully presented platters when they arrived, polished off the tender satay skewers and made short work of the extra-crispy spring rolls, stuffed thick with pork and jicama. Then I surprised you by asking for the rest packaged to go and settled the reasonable (\$56.23) tab before tax and tip.

We made it home and peeled our three-year-old off the ceiling long enough to put her to bed, and then collapsed on the couch together. I'm sure the little girl would be sorry if she understood. However, for the next two ample lunches, I was in paradise.

You lingered on in my life, Tropika. I had polished off the halibut steak from my Malaysian seafood combo, but the nuclear Sambal prawns were tender and filling on top of the bed of sayar lemak—vegetables cooked in tumeric and coconut milk.

My bride's dish was missing the satay she finished the night before, but included a still-generous stack of sweet and sour pork ribs with its own sayar lemak. I'm sure these fabulous lunches left my office fragrant during my noontime meal enjoyment.

Now you linger on in my memories, Tropika. I know I have no right to ask, but I must: will you wait for me? You can see other diners, of course, and I'll probably visit more child-oriented venues. But I need to know that you'll be there for me. On a special occasion, sans children, can I come by to visit and let you treat me the way only you know how?

You don't have to answer now. Think about it. Until I see you again, just don't ... leave town.

I'll be thinking of you. ♥

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When the 2003 vintage began, my wife and I explored the Napa Valley. We stopped at more than a dozen wineries and sampled about a hundred wines from the 2000 and 2001 vintages. Little did we know, our visit came during the Napa's worst vintage of the last decade.

The weather was cool and moist; only winemakers with true talent (and luck) put out a good product that year. When I received a recommendation of the Crane Brothers' Merlot, I wanted to know how this winery fared during that tough year.

Composed of 85 per cent merlot and

15 per cent cabernet sauvignon, this wine was estate-grown in a single vineyard, owned and operated by the winery. Since the winemaker can ensure the highest quality, these estate wineries generally produce better wines. The proof, however, is in the tasting.

This deep strawberry-red wine emits a warm, full nose with a hint of roses. While the first taste is smooth and consistent through the palate, it lacks fruit and substance. The flavours quickly opened up, however, and the wine became deeper. The tannins strengthened and evolved into notes of raspberry and vanilla.

Given the time needed for the wine to open up, I'd say this merlot needs another couple of years in the bottle. Still, I think this wine was worthy of both its price and the hype over estate single vineyards.

Crane only put out 375 cases of this merlot, so pick yours up now. ♥

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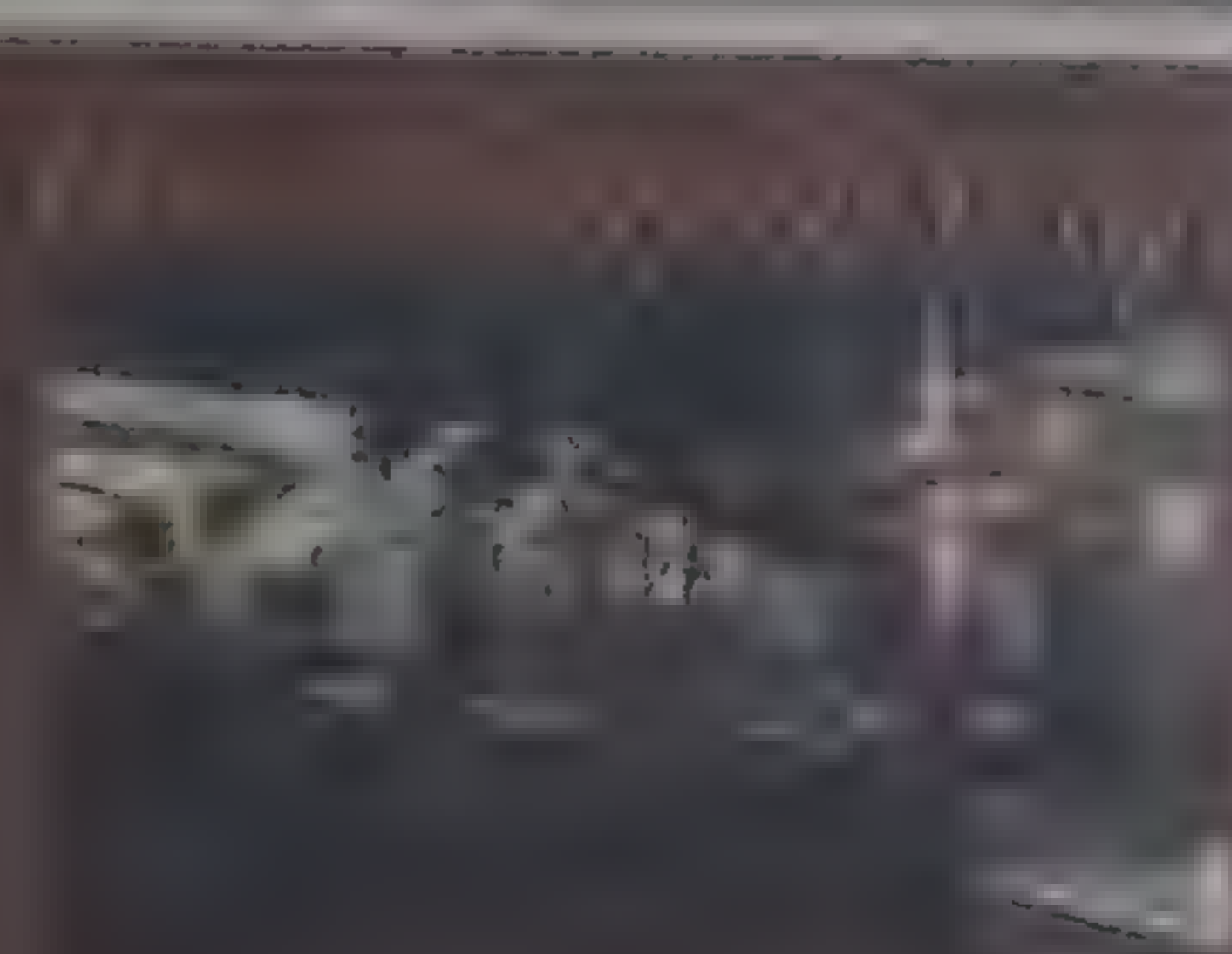
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# Belinda Cornish takes Guy Ritchie to the theatre—lock, stock and a *Diamond Dog*

## MOBSTER CAPER IS PUT INTO THE HANDS OF SOME OF EDMONTON'S TOP ACTING GUNS

DAVID BERRY / david@vueweekly.com

**Y**ou don't have to know Belinda Cornish terribly well to know what place her dog Atom, a ragamuffin Shih Tzu, has in her heart.

Even in the relatively few phone conversations I've had with the relocated Londoner, Atom has figured prominently, usually in the form of being under mommy's feet for the duration of the interview, occasionally distracting in an attempt to get Cornish's attention, surely rarely away, back. Really, it was just a matter of time before the dog started figuring prominently in something Cornish did, and so it comes as no surprise that tussled pooch gets the titular role in Cornish's newest play, *Diamond Dog*.

"Actually, I started writing it before I even had a dog; I just thought it would be interesting to start a play with four people who were expecting to find 100 thousand pounds finding a little dog instead, and I actually was originally thinking it would be a pomeranian," points out Cornish, who nonetheless admits that Atom has become a fairly integral part of the show.

"I actually had a friend comment to me the other day, 'You mean those poor actors not only have to work with the author there, but her child is the star?' I think it's gone much better than that description would make you believe it would."

"It's been very easy, an incident with my lunch notwithstanding," agrees director Ken Brown, sitting beside Belinda while we talked over coffee at the Next Act. "Of course, Belinda is one of those parents who can't really say no"—at this point, Cornish attempts a sputtering objection, silenced with a knowing, deadpan glance from Brown before he continues—"so instead of being tied up offstage, Atom gets to walk around during rehearsal while the rest of us are stepping over her, but I don't think anyone minds. I think Atom's even beginning to learn her blocking."

**OF COURSE, THOUGH** she does have the title role, Atom herself plays a fairly small part in Cornish's breakneck caper yarn. As she alluded to, the play—with four north London thugs—swift narrator Ronnie (Jon Paterson), idiot savant Pug (Garrett Ross), hot-head Jonesy (Mark Meer) and street-wise Laura (Alison Boyce)—stumbling upon a tail-wagging Atom where they should be finding the money they

PREVIEW

FRI, MAY 4 - SAT, MAY 19 (8 PM)

**DIAMOND DOG**

DIRECTED BY KENNETH BROWN

WRITTEN BY BELINDA CORNISH

STARRING JON PATERSON, MARK MEER,

GARRETT ROSS, ALISON BOYCE, BROWN,

CORNISH, LINDA GRASS, JEFF HALABY,

JAMES HAMILTON, ATOM

CATALYST THEATRE (8529 - 103 STREET), \$12 - \$15;

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need to pay off their hard-ass boss, Terry (Brown), before he offs them.

We then take a circling detour to find out just how this band of miscreants ended up in this spot in the first place, with visits from a moll (Cornish), a competing crime boss (Linda Grass), a snarling killer (Jeff Halaby) and an incomprehensible two-bit thief (James Hamilton), in a flurry of pints, punches, robberies, double-crosses, accidents, working class love affairs and pet-nappings.

If the dizzyingly breathless plot sounds vaguely familiar, it's because it should: Cornish freely admits that *Diamond Dog* is a conscious attempt to bring Guy Ritchie-style caper flicks from the big screen to the floor boards. It's an idea that seems daunting until you actually start to consider how inherently cinematic Ritchie's automatic-weapon style of filmmaking is, at which point it begins to seem entirely

impossible. But Cornish thinks the spirit of the thing is in some ways a natural fit for theatre, and that Brown is the person that can figure out the way to make it transfer properly.

"I don't think I'm a Guy Ritchie aficionado, or anything like that, but I do love those films, because they give you such a sense of fun, which really doesn't always happen. You come out of the theatre and you're going 'Oh ... but I ... I can't believe' and so on," explains Cornish. "It is sort of hard, but some of the best parts transfer easily. You can have just as much of a twisting narrative, or that deadpan, almost lyrical writing, you just have to figure out a way to give it that sense of really quick cutting, tearing all over the place but still under control, and I think that's really something Ken has been working on, and has learned to do quite well."

"The trick with this is really in keeping it quick—some scenes don't even last a line, you're changing scenes in the middle of lines, there's really nowhere to slow down if you're going make it work," adds Brown, who admits the style is something he's been trying to bring to theatre for several years now. "I really think theatre needs to adapt to what's going on around it. Those kind of kitchen-sink dramas really are starting to look

almost like period pieces these days, they're so different from what we see in other mediums, and I think one way to do that is with this kind of quick, lively theatre."

**OF COURSE, THE** flip side of the Guy Ritchie coin is its intractable Britishness, if not more specifically the inherent Londonness of the whole enterprise: in a movie like *Lock, Stock and Two Smoking Barrels*, you almost get the sense the film stock would dissolve if the characters spoke in anything but Cockney rhythms, so necessary is the spirit and setting to the actual stories being told.

Cornish herself acknowledges that sort of inseparability, admitting the show is something closer to her roots, which is a subtler way of saying it's as London as calling your friend a "whinging fucking pillock" while arguing about Arsenal.

That doesn't entirely change the fact that it will be, save Cornish, a gaggle of Western Canadians recreating the grimier parts of London, though—a considerable challenge when already attempting to do film on stage. Cornish and Brown aren't much worried, however, partly because of the stable of actors they have working with them, and partly because, as far as roles go, playing Cockney criminals

are about as juicy and, let's face it, downright fun as you can get.

"The key to any script is really having parts that actors want to play," says Brown. "This is great, I get to go around screaming 'wanker' at everybody, what could be more fun than that?"

"I think there is something kind of inherently British about the whole thing, but it's that really fabulous, dry, take-the-piss-out-of-things manner that a lot of us really sort of gravitate towards," Cornish adds. "As Alison mentioned to me, she was watching *Snatch* the other day, and there's that scene where one of the characters says he wants to get a new van, and the other guy asks him, 'What's wrong with this one?' just as the door falls off. The character just sort of looks at him, completely deadpan, and says, 'I don't really like the paint job.' That's really hilarious, and something I think everyone understands, even if I think maybe the British probably do that better than most others."

**FOR CORNISH, THOUGH,** as important as those aspects are, at the best they're still just attractive window dressing. Ultimately why she likes this sort of swirling, relentless caper style, and why she wanted to write a play in it, is that underneath all that scatter-shot cool, there's a focused, whip-like cleverness: equal parts sharp verbiage, deft timing and the delicate art of making sure your loose strings tie up satisfactorily.

"One thing I really like about this style is that it doesn't really just give anything to the audience—it will drop something and pick it up again a half-hour later, and it expects you to know how it all fits in," she says. "I think people like to feel smart when they see something, and you can do that by handing it to them and then hitting them over the head with it, or you can do that by just slipping things in and letting them figure out, and really, I think it's more satisfying when you do it that way. I think with most of the things you really don't figure them out until about 30 seconds after it ends, and then it's just like, 'Oh! So that's what that was about.'"

Brown offers a more succinct explanation.

"Stupid people don't like Guy Ritchie movies," he deadpans, sipping his drink. "You have to be a bit quick to get these types of things." ▽





# Despite the exclamation point, *Oliver!* still serves up seedy darkness

DAVID BERRY / david@vuwweekly.com

**M**usicals, particularly the Broadway classics that more or less define the genre, are something of my own personal Maginot Line of theatre.

Big and ostentatious, they're simultaneously the most obvious and most arduous way in to a proper appreciation of the medium, hence avoided entirely for the more languid back roads.

That said, they're still remarkably hard to miss, and even someone like me would have a hard time not being pretty thoroughly aware of *Oliver!*, maybe/probably the best-known musical in the world. Even if that's debatable, it's certainly the popular conception of Dickens's orphan tale—if not all non-Christmas Dickens—and boasts an opening song as famous as any (if you've never seen it, it is the one you think it is).

So it comes as something of a surprise when Corrine Koslo, who'll be starring in the Citadel's upcoming production of Lionel Bart's musical as one of *Oliver!*'s middle-class tormentors, Mrs Sowerberry, explains that there's a lot most people don't understand about *Oliver!*, even if they know the right note on which to sing it.

"Well, everyone tends to think of the story as quite lively and happy, which it certainly is in parts, but I don't think there's any escaping that this is a true story of the darkness," says Koslo. "*Oliver* really has a bleak beginning, and is thrust into these terrible situations, bouncing to one terribly disturbed human being after another, until he eventually lands in with criminals, who are actually quite nice to him, or at least are honest with him and nice to him."

Playing one of those terribly disturbed human beings, Koslo—last seen in Edmonton as an absolutely scintillating Madame Arcati in the Citadel's production of *Blithe Spirit*—is under-

PREVIEW

THU. MAY 3 - SUN. JUN 3

**OLIVER!**

DIRECTED BY BOB BAKER

LYRICS AND BOOK BY LIONEL BART

STARRING MARK MCCLINTOCK, TIMOTHY DOWLER-COLTMAN, LARRY

YACHIMEC, JOHN JULYATT, CORRIE KOSLO, PAMELA GORDON

CITADEL THEATRE (9828 - 101 A AVENUE),

\$55 - \$90

standably sympathetic to their role in what is ultimately a fairly uplifting story, even if she's admittedly relishing the chance to play the type of arch-villain trapped in a middle-class body that Dickens wrote so well.

"MRS SOWERBERRY IS just a monster, truly," Koslo admits with a healthy laugh, "and a lot of those middle class characters are that sort of archetype of the dark side, but in some respects

they're doing what they have to do to survive. They live in a pretty harsh world, so they're harsh people, but I think in the end it makes it that much more uplifting when *Oliver* makes it through. He survives on someone who is kind and compassionate, and it's rather nice to think that they could be that way even in a world that was churning out a number of people who really couldn't be."

While she's understandably interested in the darker elements

of the musical, Koslo is also well aware that there is an exclamation point in the title, and does think that, even if you're taking in the grittier side of soot-covered London orphans, ultimately this is about having some fun in the theatre.

"This was actually the first musical film I ever saw when I was a little girl, and I was so taken by it then," explains Koslo. "Now I get to come back to it years and years later, and it really is still as terrific and thrilling as it was then." ♥



## No more sex; we have to think of hockey

DIE-NASTY

### DIRTY LAUNDRY

LIONEL SUTHERLAND

dirtylaundry@vuwweekly.com

Majority team owner Diane Knotley is a follower now; she voluntarily watched her ex-husband and co-owner Ty Knotley have sex with organist Jean Hammond in the hockey team's office.

Team Captain Derrick Capilano is a mess after losing the unborn triplets he fathered with ex-coach Mitzie Doobie; during the big hockey playoff dinner Derrick and Mitzie bickered in lovers' innuendo that made others nervous. Bartendress Laurel Canyon, in a tight black satin pantsuit, watched and drank from a bottle; she's confused with her occasional lover, commentator Skeets. To this effect Skeets and Laurel separately visited team doctor Bueno Excelente, to whom he provided "rockets" and made out with on the couch, respectively.

Derrick's wife, Jamie Majors-Capilano, couldn't understand why her husband would argue with someone more vehemently than he argues with her, so she pressed him until he admitted everything, before running away. Derrick was also stressed out because his ex-girlfriend Rita was in town ... she got married last week to Captain Mark St Albert Trail of the Detroit Rock Cities, who were playing the Die-Hards this week.

However, at least goalie Hogie and his wife Cheryl made up; she was in love with Skeets for a bit but decided to see if Hogie would give her a second chance. He did, and they ended up scraping up bathroom linoleum together to make way for starburst tiles ... avocado in the kitchen.

After too many rockets, Skeets blacked out but the Die-Hards apparently won the game. It was close; the team is feeling the effects of trading young Dwayne Minsky to Montréal. Minsky's dad Burl made a particularly shady offering to Coach Rollie Doobie in an attempt to get Dwayne back and Stephanie Spellcheck (Lone member of Dwayne's fan club in Shingles, Alberta), is similarly desperate to return Dwayne so she joined Burl on the Valley Zoo train in what seemed like a mission to find the errant rookie.

While watching the game from their executive luxury suite, Ty and Diane once again discussed their stormy relationship; Ty admitted he kept thinking of her while she watched him have sex with Jean. During second period, the hockey wives were all smoking dope, but it looked like Ty and Diane were in some crazily intimate positions.

Before she left, Rita met up with Derrick for one last skate. However, Derrick's wife Jamie showed up and Mitzie was there, too. After one silent moment with his three women, Derrick was abandoned alone, on the ice.

More playoff action ensues for the Die-Hards next week. ♥



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# It's not all fun and games for Dolly!

PREVIEW

FRI, MAY 3 - SAT, MAY 12 (7:30 PM)  
SUNDAY MATINEES (2 PM)  
**HELLO, DOLLY!**  
DIRECTED BY BRIAN BAST  
WRITTEN BY MICHAEL STEWART, JERRY HERMAN  
STARRING ELOPE MUSICAL THEATRE  
TRANSALTA ARTS BARN (10330 - 84 AVENUE),  
\$15 - \$20

DAVID BERRY / david@vancouverweekly.com

There's this impression with musicals that they're all happy-go-lucky, you'll have a good time and then walk out singing the songs. But, I mean, come on: *Sweeney Todd* is about hacking people up and making them into meat pies; at the end of *Oliver!* a woman is beaten to death and another man shot; *My Fair Lady* has a pretty strong undercurrent of child abuse. These aren't just happy stories."

He may not have the sunniest of outlooks, but Brian Bast—set to direct the Ensemble for Lyrical Operetta Performances in Edmonton's upcoming production of *Hello, Dolly!*—has a fairly good point: there's a lot more to the old song and dance than just the old song and dance. It's something that gets said fairly often by people producing musicals—check out the preview for the other musical opening in town for proof—but probably needs to be repeated until people accept that there's more to a musical than whistling a happy tune.

That fact is only emphasized with *Dolly*, which is probably better known as a pretty spry Louis Armstrong tune—maybe a caterwauling Carol Channing number, depending on the person—than a melancholy-tinged musical. For Bast, the difference between the popular impression and the reality of the play serves as a fairly nice metaphor for the themes of the play itself: what are these characters doing, if not putting on a happy face to help ease the more painful truth underneath?

"The sadder side of the play really is about the façades we put on," he explains. "Outwardly, Dolly really is the life of the party, the one everyone wants to be around, but she's hurting, too. She's lonely, she wants someone to love, and her biggest fear is that the parade of life is passing her by while she's on the sidelines."

"It's still a happy play, of course: it does all work out in the end," Bast adds. "But there is that angst, that emotional journey, that's really quite necessary if anything else is going to work. I mean, people who are always happy—well, I think there's something genuinely wrong with those people." ▼

# Penelope, Penelope, let down your hair

DAVID BERRY / david@vancouverweekly.com

The word didactic doesn't technically have a negative connotation, though I don't think I've ever heard it used in anything but the pejorative sense.

There's probably a generally good reason for that, so let's say that the Citadel's latest children's production, *Penelope Vs The Aliens!*, is affably didactic: there's absolutely no getting around the lesson in Chris Bullough and Jared Matsunaga-Turnbull's script, but at least everyone involved, including the audience, is having a fairly fun time learning it.

Admittedly, that's a little disappointing—all other things being equal, I usually find children's entertainment

REVUE

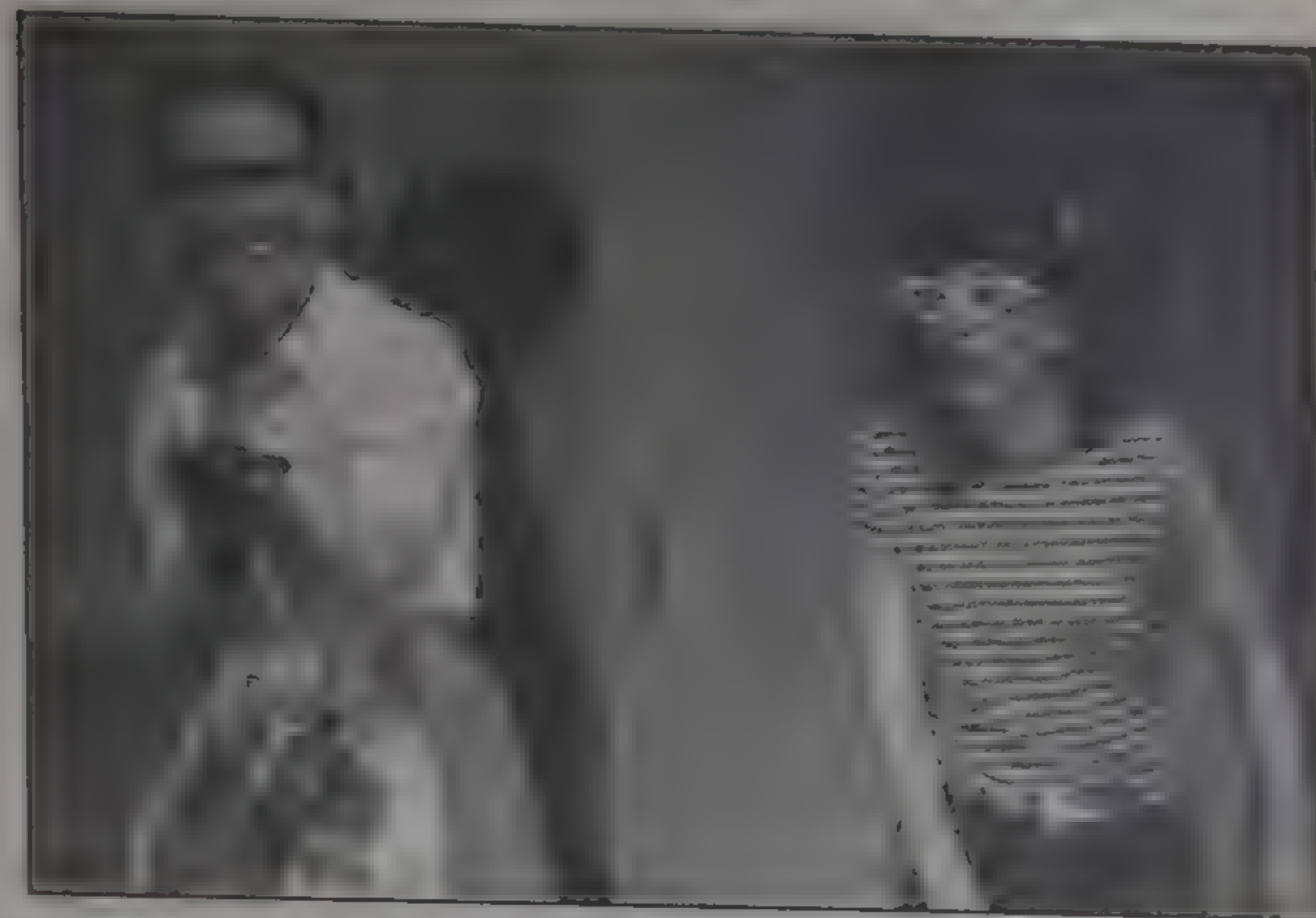
TO SUN, MAY 6

## PENELOPE VS THE ALIENS!

DIRECTED BY TRACY CARROLL  
WRITTEN BY CHRIS BULLOUGH,  
JARED MATSUNAGA-TURNBULL  
STARRING BETH GRAHAM, GARRETT ROSS,  
SHARLA MATKIN  
CITADEL THEATRE (9828 - 101A AVENUE),  
\$18 - \$25

that lacks, or at least resists, obvious morals to be more enjoyable, even when the moral is as admirable as *Penelope's* urge to understanding. Although in fairness, I am neither child (uh, obviously) nor parent—but it would be entirely unfair to simply pass

CONTINUES ON PAGE 25



# For Belke's Dreamland, the story's the thing

CAROLYN NIKODYM / carolyn@vancouverweekly.com

Before seeing Shadow Theatre's production of *Dreamland Saturday Nights*, I had a hard time figuring out how well it would play out on the stage. After all, what we have here boy-meets-girl tale where the most of the action takes place inside a movie theatre while watching movies.

But play out it does, with the theatre itself becoming a central character. Before the play even begins, the audience is treated to an irreverent series of projected previews for Shadow's coming season.

When the actual play starts, however, we're immediately drawn into playwright David Belke's obvious love for the golden age of cinema. Not only are we treated to famous scenes from films like *Sunset Boulevard* and *The Thin Man*, but we're also privy to polar opinions about them through his main characters Charlie (Chris Bullough) and Dorothy (Angela Christie in her Edmonton debut). He's the consummate film

REVUE

TO SUN, MAY 13

(8 PM & SUNDAYS AT 2 PM)

## DREAMLAND SATURDAY NIGHTS

DIRECTED BY JOHN HUDSON  
WRITTEN BY DAVID BELKE  
STARRING PATRICK HOWARTH, ANGELA CHRISTIE,  
AIMEE BEAUDOIN, CHRIS BULLOUGH  
VARSCONA THEATRE (10329 - 83 AVENUE),  
\$16 - \$20

buff—throwing out phrases like *mise en scène*—while she's more of a visceral fan, finding her joy in the film's emotional impact and storytelling.

Although the pair look forward to running into each other at the Dreamland each Saturday night, it takes some time for their mutual attraction to become obvious to each of them. Charlie is more interested in the sexy candy slinger Billie (Aimée Beaudoin), while Dorothy is just painfully shy.

IT'S APPARENT THAT part of what Belke loves about old film is the magic he finds in it, as *Dreamland*

*Saturday Nights* brings some of that right into the Varscona—especially in the form of a couple of the characters, writing in Bette David, Gloria Swanson, Marlon Brando, Jack Nicholson and Humphrey Bogart.

Patrick Howarth, who is reprising his role from the play's debut run, has the somewhat daunting task of bringing Brando and Bogart to life. While these moments are definite crowd-pleasers, Howarth avoids making them two-dimensional caricatures. And his main role as the projectionist is delivered with such empathy, it's impossible not to fall for his understated charm.

For her part, Beaudoin has to animate the female screen icons, and she does so with such obvious relish, right down to the wide-eyed of Swanson.

Both Bullough and Christie remind us what new love feels like, as they bumble through all of its indecision and obsessiveness: him chattering away compulsively, and her tripping over words until they just have to



come out.

What becomes obvious by the show's end, though, is what matters to Belke the most about classic and old films is their reliance on a damn good story.

Because that is exactly what he delivers. ▼



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## Fat Pig filled with bleak observations

DAVID BERRY / [david@vuweekly.com](mailto:david@vuweekly.com)

It would be nice to like Neil Labute. He writes like repurposing is the ultimate virtue, he needs entire speeches to make simple points (not that he always finds one by the end), and his world is a binary permanently on zero.

*Fat Pig* isn't his only work that makes it quite obvious he's sick of people who won't show anything bad, so he compensates by refusing to show anything good. He sometimes ends up with the right point because of it, but usually for the wrong reason, and four rights really isn't quite the same thing as going straight.

It's fairly impossible to deny that he's tapping into some kind of zeitgeist, though. You could call him unconsciously postmodern, but he's so obviously proud of it, he knows what he's doing; nevertheless, he's celebrating his own instincts. He is the almost necessary result of a culture that has cable television and watches it three hours a day, one that's complex really only in its vastness. Everything is still either black or white, and Labute, mirroring any number of cultural trends, thinks it's better to stare at the black because most people are focused on the white, never thinking for a moment that he should just smack the top until it shows some colour.

I've heard people argue that Labute is really showing the whole picture, but I just don't buy it. He's showing peo-



REVUE

TO SUN, MAY 6

**FAT PIG**

DIRECTED BY TREVOR SCHMIDT

WRITTEN BY NEIL LABUTE

STARRING CARLYE WINDSOR, SKYE BRANDON,

LORA BROVOLD, JESSE GERVAIS

THIRD SPACE (11516 - 103 STREET), \$15 - \$18

ple's bad sides—which is admirable, since there are enough people in the world intent on avoiding that—but his characters are too relentlessly pathetic, or callous, or whatever pejorative, that they're really just the goateed version of what he's trying to avoid.

**TAKE TOM (SKYE BRANDON)**, the main character in the story, the one who dates the fat girl (Carlye Windsor,

whose name is Helen in the play, not that it especially matters, because for LaBute she's mostly an idea). Essentially a living self-deprecation, Tom's only redeeming quality is that he eventually realizes not only how pathetic he is, but that he won't be able to change, which would be more earth-shattering if it wasn't so painfully obvious to everyone but himself (one of his so-called friends—if there is any other kind in Labute—tells him so quite plainly).

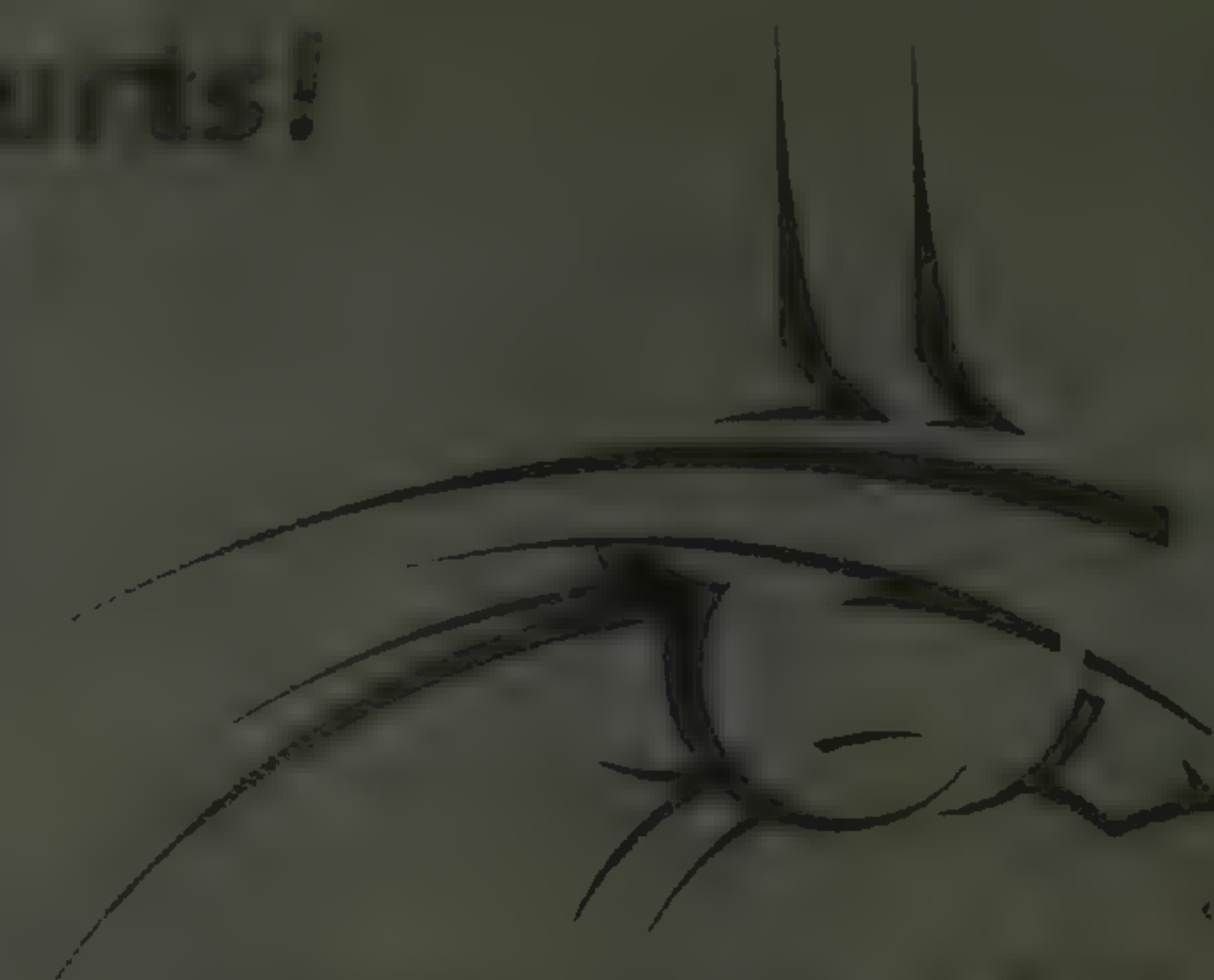
The obvious response to this is that the critic is probably just lying to himself, but even if I am, it proves my point. I'll happily grant that people have

CONTINUED ON PAGE 24

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# Industrial light and magic: Jörg Rothenpieler at SNAP Gallery

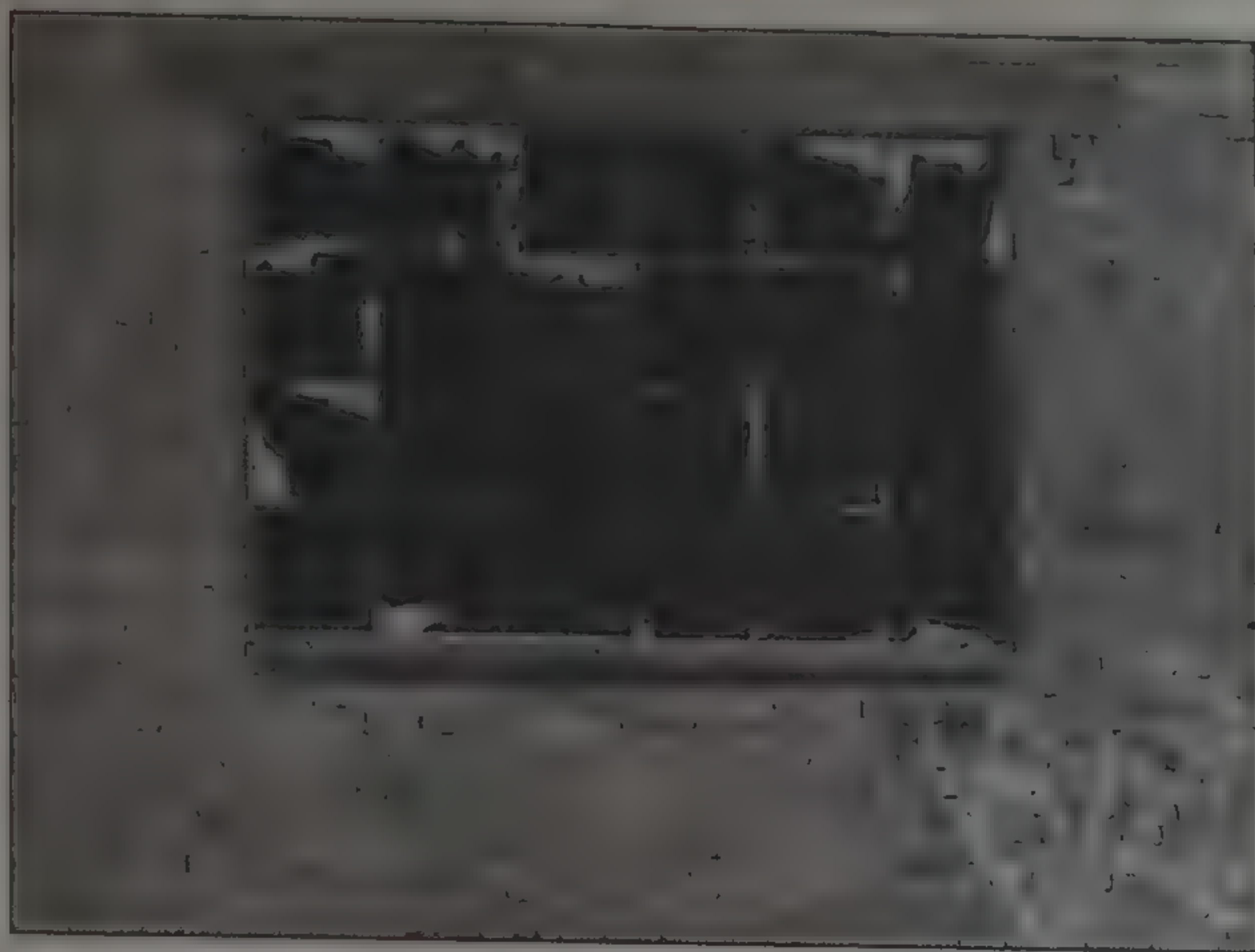
MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

At first glance, Jörg Rothenpieler isn't shaking off the stereotype of Germans as methodical, precise, detail-obsessed literalists. In *Inventions and Uncommon Places*, the Münster-based printmaker captures bizarre industrial spaces seemingly suspended somewhere between modernity and the invention of the cotton gin, granting them a spooky dignity shaded in blacks and greys on paper the colour of freshly churned cream.

Evoking urban images of yore alongside Peter Jackson-scaled architecture through the magic of perspective, Rothenpieler's de-peopled spaces could be from Escher's subtler brother—one who believed in gravity and texture and banished magical thinking in favour of a nuanced playful rationality.

Münster, a cultural and intellectual metropolis for centuries, has a deep sense of tradition and defiant streak—a centre for Protestant reform and stronghold of open dissent in the early years of Nazi fascism, the city has witnessed cycles of building and destruction as it was renewed and ravaged by the vagaries of European history.

Given historical context, it's no surprise that the craftsmanship implicit in Rothenpieler's constructions is shadowed by sly contrarianism. These are places that would probably be ugly in person—maybe physically threatening—but are rendered with respect: tidy stacks of crates dockside, gritty factory-esque spaces with skylights and graffiti, a stadium underbelly, escalators between the Hadean underground of transit stations and the sunny world above. Most arresting are his portraits of industrially tapped waterways—labyrinths of gates, bridges and brick walls shepherding water



REVUE

TO JUN 2  
**INVENTIONS AND  
UNCOMMON PLACES**  
JÖRG ROTHENPIELER  
SNAP GALLERY (10309 - 97 STREET)

through high narrow passages, sometimes covered by frayed semi-translucent sheets.

**WITHIN THE IMPECCABLE** exactness of his pieces, Rothenpieler can play with scale and investigate ideas around labour, chaos and order, and legacy in a way that's not obvious or trite.

His perspectives are rarely straight on, but convey majesty and drama that perverts sense of scale. In the waterways, no genuine anchor for size exists—are you are looking at a Friendly Giant structure or asmallish one? Is that a river or pool-sized reservoir? Does that bridge support one person or five?

Rothenpieler's intensive process echoes the work fossilized in his structures, in their architecture and

function—after all, these are spaces of industry. Print isn't a medium for the slack, but his toilsome approach is zealous even by these standards, starting with pen and ink drawings and evolving into crosshatched paeans to labours of human hands and minds. Textural details—brick, wood, metal, fabric, water, earth—are faultlessly invoked.

These structures in transition suggest creation and destruction, some clearly decaying and veiled in scaffolding, in a state of either collapse or reassembly. Are they forgotten or in repose? Another dichotomy implied here is the overt masculinity of these sites, encroached upon by billowing feminine wrappings of tarps.

The power of mastery over medium lies in being able to communicate skillfully. In his methodical, precise, detail-obsessed way, Rothenpieler liberates his work from literalism. He works for it so you can too, if you choose to look beyond artifices of veneer. ▼

too old to play young) way to rescuing her parents, there's a thundering but misunderstood German Shepherd concerned for her "poopies," a streetwise (and misunderstood—common theme) spider, and some show-stopping worms (traded off between Garrett Ross and Sharla Matkin).

All were, while moralizing, also both preposterous and prosaic enough to get the message across with a few laughs and a sharp energy. My favourite sideline characters, though, were a pair of sharply written

newscasters, equal parts hammy jesters for the kids and semi-decent satire for the parents: it's refreshing to know that the halted TV cadence is ridiculous enough that even children have trouble taking it seriously.

Though, again, I'd prefer if maybe the play was a bit more whimsical, if you're going to learn a lesson, it might as well be one that teaches most fear comes from a lack of understanding.

And I certainly can't quibble with having a bit of fun while you're doing that. ▼

with Labute's that I'm having trouble keeping them apart. If you like Labute (perhaps even if you're just indifferent), you'll undoubtedly love this production, much the same way as you needn't have been more than just apathetic towards Noël Coward to love last year's season-ender, *Private Lives* (or the Citadel's semi-recent production of *The Shape of Things*).

Windsor plays her part as well as she could, considering it's more fat suit

than fat person, and the rest of the cast is essentially spot on; Jesse Gervais (Tom's friend Carter), who will play Patrick Bateman if someone ever produces *American Psycho* on an Edmonton stage, has almost been auditioning for this role for the past two years, and Lora Brovold (Tom's ex Jeannie) is every bit as unhinged as a woman in those heels in this play should be. It really is wonderfully made; it's just not something I want to buy anyway. ▼

# So ... the Edmonton art scene. Discuss.

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

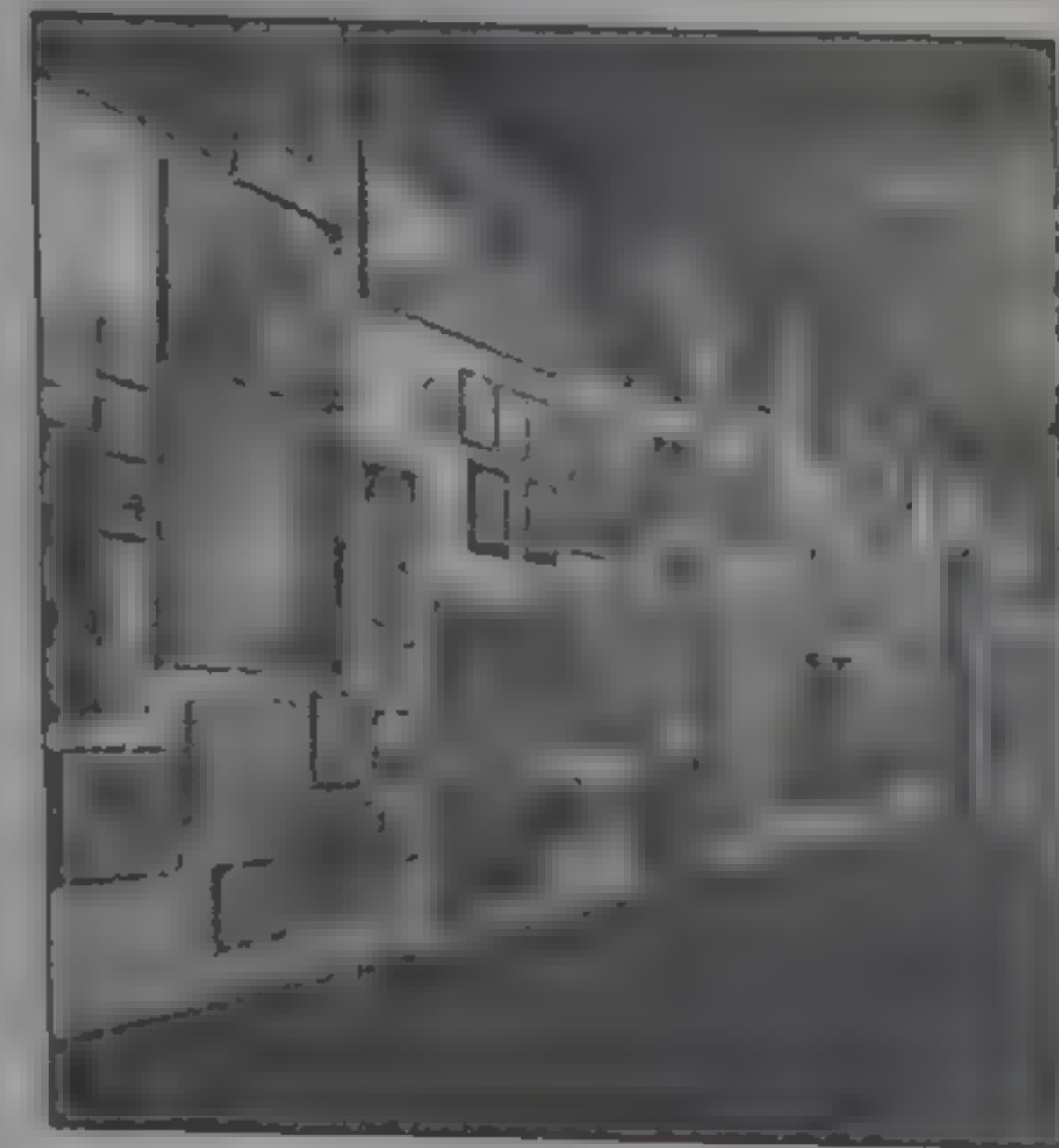
There aren't enough people talking about what they see," contends Amy Fung. "Edmonton artists, arts writers and the art scene in general are very good at promoting shows and events, but promotion usually stops at getting people to go see the show—it ends there. Talking about it is the most important part."

Fung is known, in equal measures, for her blunt assessments and dedication to the arts. An avid supporter of the local culture mob in various capacities over the past few years, she's offered her talents to everything from the last Works festival to Mile Zero Dance. Most visibly, though—outside of her stellar attendance record for opening receptions—is her art writing. Fung has covered artists and shows for *SEE Magazine*, *fiftythree*, *Locus Suspectus* and other publications.

Sometimes Fung comes off somewhat like the cool highschool teacher who schools pupils through you-are-capable-of-better-than-this head-shaking after marking disappointing essays, prompting a flurry of effort and discipline from her students.

"People want a cultural discussion, so they have to start having one," she says. "Sometimes I see the same people three times a night at different art openings. Where's the public forum afterwards? What I'm interested in is finding a stage for people to come and talk about the art."

**THIS GULF FUNG** perceives—as well as the shortage of editorial space for visual, conceptual and performance art in local publications and the absence of art representation from this region in the national media—prompted her to launch a blog page devoted to visual arts culture in Edmonton, and in time, other urban



BLOG

PRAIRIE ARTSTERS  
**AMY FUNG**  
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AMYFUNG@FASTMAIL.FM

centres "that are not Vancouver, not Montreal, not Toronto, but everyone in between."

**Prairie Artsters** (say it with an Alberta drawl and it sounds pleasingly like "prairie art stars") has been up for a couple of weeks (prairieartsters.blogspot.com), but Fung already has several pieces up and ready for stimulus/response. Only a couple of comments have rolled in, mostly of the keep-up-the-good-work kind, but be advised that Ms Fung expects a level of discourse that she knows Edmonton culture fans are capable of providing. (Hopefully when people do post, discussion will be a little more lucid than it was for Jesse Sherburne's *Art Bar* blog, which largely consisted of "i hate jesse's haircut" or "jesse is so cute lol bff.")

"I'd like to go beyond 'I disagree' or 'that was a cool show'," Fung states. "Right now, it is mostly my 'first impressions' kind of reviews. I hope people actually engage in the site and engage in ongoing discussion." ▼

## PENELOPE VS THE ALIENS!

CONTINUED FROM PAGE 23

off the play as a moral nugget. The charm of the play is how Bullough and Matsanuga-Turnbull manage to find a relatively smooth way to make larger-than-life fit into down-to-earth, in both their storytelling and their comedy.

**THERE IS THE** alien, of course, but on Penelope's (Beth Graham—Edmonton is going to be in trouble when she gets

## FAT PIG

CONTINUED FROM PREVIOUS PAGE

trouble admitting their faults, but Tom is entirely unaware of them, so much so the realization sucker-punches him so hard you wonder how he got around without any sense of self before then.

I'm being unfair to the production here, but it's a testament to how purely Trevor Schmidt syncs his aesthetic

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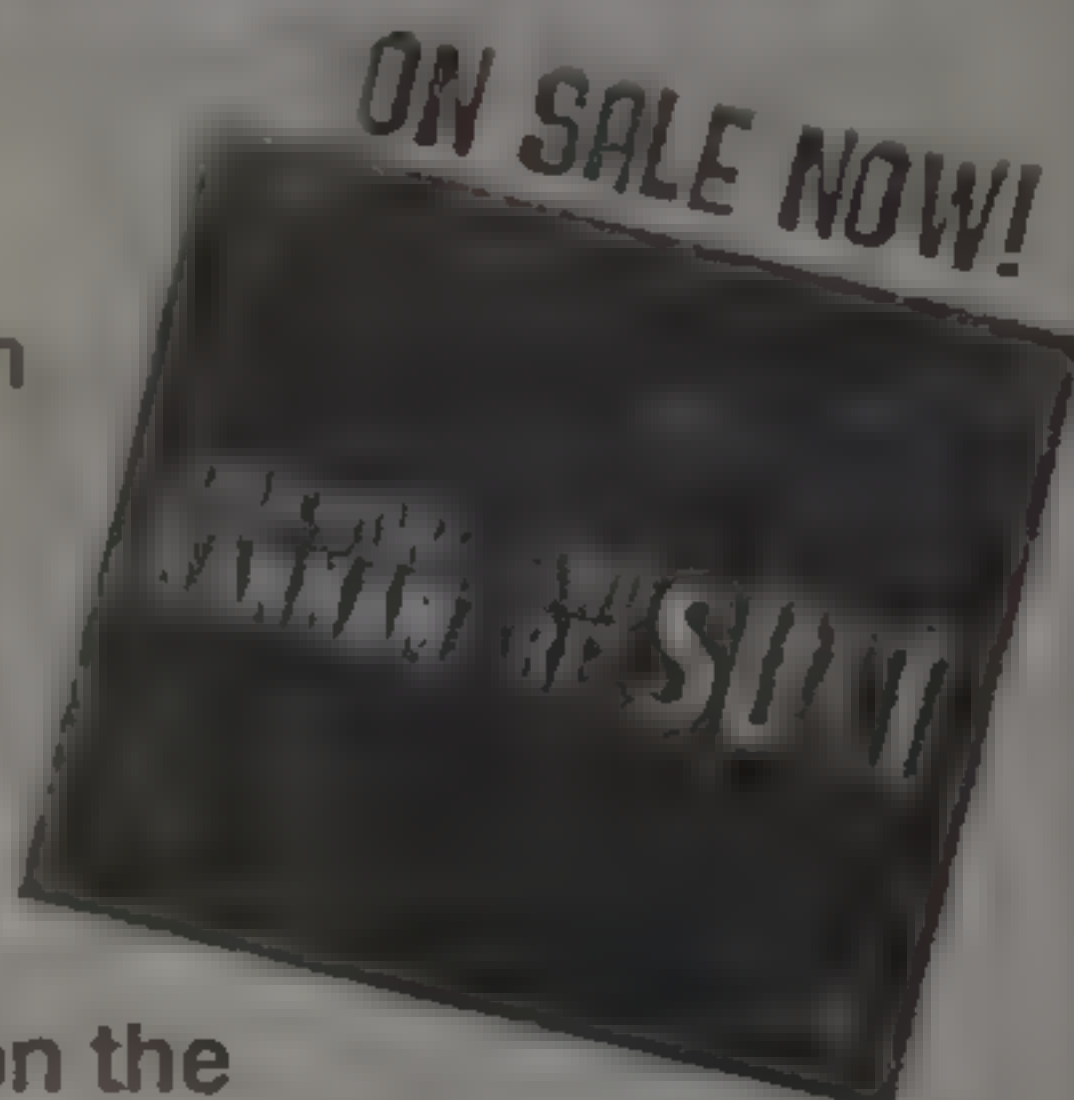
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4. Grinderman – Grinderman (anti)
5. Modest Mouse – We Were Dead Before The Ship Even Sank (epic)
6. VNV Nation – Judgement (metropolis)
7. Ry Cooder – My Name Is Buddy (nonesuch)
8. Kings Of Leon – Because Of The Times (rca)
9. Various – A Tribute To Joni Mitchell (nonesuch)
10. Neil Young – Live At Massey Hall 1971 (reprise)
11. Blonde Redhead – 23 (4ad)
12. Peter Bjorn And John – Writers Block (almost gold)
13. Lucinda Williams – West (lost highway)
14. !!! – Myth Takes (warp)
15. Arctic Monkeys – Favourite Worst Nightmare (domino)
16. The Shins – Wincing The Night Away (sub pop)
17. Tom Waits – Orphans (anti)
18. Bill Bourne – Boon Tang (cordova bay)
19. Bright Eyes – Cassadaga (saddle creek)
20. John Wort Hannam – Two Bit Suit (black hen)
21. Harry Marx & Kevin Breit – In Good We Trust (story plain)
22. You Say Party We Say Die – Lose All Time (paperbag)
23. LCD Soundsystem – Sound Of Silver (dfa)
24. E-P – I'll Sleep When You're Dead (def jux)
25. The Good The Bad & The Queen – Self-titled (parlophone)
26. Amy Winehouse – Back To Black (universal)
27. The Decemberists – The Crane Wife (capitol)
28. Of Montreal – Hissing Fauns, Are You The Destroyer (polyvinyl)
29. Ruthie Foster – The Phenomenal (blue com)
30. Clutch – From Beale Street To Oblivion (drt)

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### DANCE

**BROOK HARBOR DANCE COMPANY** (until May 10) Theatre, MacEwan Centre for the Arts, 10045 156 St • By Forthor Danse Creation • May 10-11, [8pm] • \$25 (adult)/\$15 (student/senior) at TIX on the square

**CHEREMOSH UKRAINIAN DANCE ENSEMBLE** (until May 13) Theatre, St Albert (466-0089) • Cheremosh Ukrainian Dance Festival • May 9-13 • Tickets available at the door

### GALLERIES/MUSEUMS

**AGNES BUGERA GALLERY** 12310 Jasper Ave (482-2854) • Open Tue-Sat 10am-5pm • **BACK AND FORTH** Landscape paintings by Terry Fenton • May 5-17 • Opening reception: Sat, May 5 (2-4pm)

**ALBERTA CRAFT COUNCIL GALLERY** (until May 26) 6611 • Open Mon-Sat 10am-5pm (closed all hols) • **Feature Gallery: BREW-HAHA** Fun and fabulous teapots and tea-sets, until July 14 • **Discovery Gallery: THE NAKED TRUTH** Artworks by Christopher Boha; until May 26

**ART GALLERY OF ALBERTA** Enterprise Square, 100, 10230 Jasper Ave • Open Mon-Wed 10:30am-5pm, Thu 10:30am-8pm (4-8pm free admission), Sat-Sun 11am-5pm • **CHINA SENSATION** New Art from Chengdu; until June 10 • **FLAT** An exhibition featuring artworks by nine Edmonton artists; until May 27 • **UNFLAT** David Cantine, until June 10 • **ART OUTDOORS** featuring the ten original works of art that are featured in the *Art Outdoors* billboards; until May 27 • **BACK TO THE FUTURE** Featured artworks by Franklin Carmichael, George Reid, AY Jackson, Tom Thomson, Fredrick Varley, JEH Macdonald, Cornelius Krieghoff, Lawren Harris, Ansel Adams, Maxwell Bates, Marion Nicoll, and many more; until June 10 • **ART on the Block** Wed, May 9 (6:30pm)

**ART MODE GALLERY** 12220 Jasper Ave (453-1555) • Feel the Rhythm: Eric Waugh's paintings involve music, motion, charcoal and colour, depicting scenes of fun and life • May 10-19

**AVIATION AIR HANGAR** 114 St, Kingsway Ave (718-7635/420-1757) • **NIGHT OF ARTISTS** Featuring various artists artworks as well as The Mural Mosaic • **BRUSH STROKES** Performance live art creation featuring Lewis Lavoie and musician Andy McCormack, Fri, May 11 (8:15pm) • May 11-13 • Opening night art show party Fri, May 11 (door 6pm) • \$25 (adv)/\$30 (door) includes appetizers and dancing to the Reggae beats of Souly Fyah

**CITADEL ARTS VISUALS OF L ALBERTA** (461-3427) • Group show featuring artworks by artist members • Until May 9

**DOUGLAS UDELL GALLERY** 10332-124 St (488-4445) • Open Tue-Fri 9:30am-5:30pm • **SPRING SHOW** New works by gallery artists and recent acquisitions: featuring photography by Ruud Van Empel • May 5-19

**ELECTRIC OPENING STUDIO AND GALLERY** (until May 12) Plain Rd (482-1402) • Open Tue by appointment, Wed-Fri 11am-5:30pm, Sat 11am-4pm, closed long weekends • **COLLECTION 2006** New artworks by various artists

**FAB GALLERY** Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-2081) • Open Tue-Fri 10am-5pm, Sat 2-5pm • **AMALGAM** A Bachelor of Fine Arts Grad Show • Until May 5

**FRINGE GALLERY** 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • Artworks by Violet Owens • Through May

**GALLERY AT MURDER: STANLEY A. MILLER LIBRARY** (461-3427) • Sir Winston Churchill Sq (496-7030) • Open Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • **THE WRITTEN WORD** Featuring works by the Edmonton Calligraphic Society • May 6-30, demonstrations on Sundays (1-4pm)

**HARCOURT HOUSE** 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **FAMILIAR TERRITORY** Drawing installation by Lois Schliker; until May 12 • **Front Room: ROOTED IN** Large-scale charcoal drawings and small black and white line etchings of plant roots by Erin Schwab; until May 12 • **LITTLE MEN** Shane Golby's constructed images were created out of anger in response to the gay marriage debate in Canada. They address issues of censorship, freedom of expression, gay identity, and the line between art and pornography; May 17-June 16; opening reception: Thu, May 17 (7-10pm)

**JEFF ALLEN GALLERY** Strathcona Place, 10831 University Ave (433-5282) • Open Mon-Fri 9am-4pm • **BURST OF COLOUR** Featuring pottery, woodwork, fabric art and paintings • May 8-31 • Opening reception: May 9 (6:30-8:30pm); special opening: May 16 (6:30-8:30pm)

**JOHNSON GALLERY (NORTH)** 11817-80 St (479-8424) Open Tue-Fri 9:30am-5:30pm, Sat 9:30am-4pm • Paintings by Raymond Chow, photos by Con Boland; serigraphs by Norval Morrisseau and George Weber • **(SOUTH)** 7711-85 St (465-6171) • Open Mon-Fri 9am-5pm, Sat 10am-5pm • Serigraphs by George Weber, paintings by Don Sharpe, Teresa Stieben and Carol Hama Chang; pottery by Jim Speers and Helena Bail

**LOFT GALLERY** AJ Ottewill Arts Centre, Red Barn, 590 Broadmoor Blvd, Sherwood Park (467-4481) • Open Sat 10am-4pm; Thu 5-9pm • **TIME FOR CHANGE** Artworks by Jane Antoniuk, Karen Moir, Sonja Marnoske, Anne McCartney, Diana Sapers, and Lynda McAmmond

**MAY WEEK** 9115-118 Ave (604-9663) • **WORKER'S ART EXHIBIT** Featuring visual art by working people who are not full time artists. Part of the 2007 May Week Labour Arts Festival • Until May 4 (10:30am-5pm)

**McMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **A CONSERVATION PORTRAIT—NATURAL HABITATS AND SPECIES**

Multi-media artworks of the landscape, flora and fauna by Cindy Barratt and Elaine Funnell • Until May 27

**MCPAQ** 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm; Sun 10am-6:30pm • **CHROMATICITY** New paintings by Dennis Brown, until May 24 • **The Dining Room Gallery:** Artworks by Dawn Klashinsky; until May 10 • Artworks by Mary Pityn Doimchuk; May 10-June 28

**MORTIMER MURAL HERITAGE CENTRE** 4115 156 Street (963-2777) • Open daily 11:30am-4pm • **SASSY LADIES** A display highlighting the "sassy" side of women including a revealing collection of intimates from the early years • Until May 28

**NINA HAGGERTY CENTRE FOR THE ARTS** Stollary Gallery, 9704-111 Ave (474-7611) • Open Mon, Wed, Fri 9:30am-2:30pm; Tue, Thu 6:30-4pm; 6-8pm • **COME WHAT MAY 2007** New artworks by Nina Haggerty studio artists • May 3-25 • Opening reception: May 24 (4-7pm)

**ORTONA GALLERY** 2nd Fl, 9722-102 St • Open Sat and Sun 12-6pm or by appointment • **STICKS AND STONES—MAKE MY BONES** Mixed media artworks by Iva Janiga • Opening reception: Fri, May 4 (6pm) • Through May

**PETER ROBERTSON GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm; Thu 10am-8pm • **FLIGHT** Recent figurative concrete and steel sculptures by Susan Owen Kagan • Until May 10

**PICTURE THIS GALLERY** 959 Ordre Rd, Sherwood Park (467-3038) • **MASTERPIECES IN MINIATURE** Featuring of 40 artists artworks • Until May 24

**THE PORTAL GALLERY** 9414-91 St (702-7522) • Open Mon-Wed 12-5pm; Thu-Fri 12-8pm; Sat 12-7pm • **WARMTH** Figurative and landscape paintings by Alberta artists • Until June 16

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • **HIGH ENERGY XII** Artworks by students of St. Albert High school students • May 3-June 2

**ROYAL ALBERTA MUSEUM** 12845-102 Ave • **COOL AND COLLECTED** See the unseen from the Museum's collections, until July 2 • **GALEN ROWELL—A RETROSPECTIVE** Landscape photographs, until July 2 • **PROJECT RENEWAL** a glimpse of the Museum's redevelopment plans, until July 2

**ST. ALBERT ART WALK** Wares, Modern Eyes Gallery, Profiles, Art Beat Gallery, Gempot, Studio Gallery, Bookstore on Perron, Cargo and James, St. Thomas Coffee House, Concept Jewelry all in St. Albert • Thu, May 3 (6-9pm)

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • Landscape paintings of Mojacar by Lynn Malin • May 12-29 • Opening reception: Sat, May 12 (2-4pm); artist in attendance

**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat 12-5pm • **INVENTIONS AND UNCOMMON PLACES** Printworks by Jörg Rothenpieler • Until June 2

**SPOT LIGHT GALLERY** 107, 25 Chisholm Ave, St. Albert (419-2055) • **THE MONA LISA SHOW** Featuring interpretations of the Mona Lisa to celebrate DaVinci's 555th birthday. Curated by Laura Watmough. Proceeds going to the Arts and Medicine Program at the Cross Cancer Institute • Until May 15

**SPRUCE GROVE ART GALLERY** 35-5 Ave, Spruce Grove (962-9564) • Artworks by George Kubac • Until May 5

**STANLEY A. MILLER LIBRARY** Edmonton Room (downstairs), 7 Sir Winston Churchill Sq • Open Mon-Sat 11am-5pm; Sun 1-5pm • **COMMON GROUND** Artworks by the Alberta Society of Artists and the MSA • Until May 12

**TELUS WORLD OF SCIENCE** 11211-142 St (452-9100/451-3344) • **Explorer Gallery: LEGO® Secrets of the Pharaohs** • Until May 6

**TU GALLERY** 10718-124 St (452-9664) • **EXPOSURE** Featuring the 2007 NAIT Photography Technology Grads artworks • Until May 19

**UNITARIAN CHURCH** 10804-119 St • **MY JOURNEY TO THE ISLAND** Art show and sale • Fri, May 11 (4-9:30pm)

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • Open Mon-Fri 10am-4pm; Sat 12-4pm • **CONSTELLATION:** Artworks by Emanuelle Bara; **ROOTS** Artworks by Teresa Halkow • Until May 12

**WEST END GALLERY** 12308 Jasper Ave (488-4892) • Paintings by Richard Cole

**THE WORKS FESTIVAL** Suite 200, 10225-100 Ave, [www.the-works.ab.ca](http://www.the-works.ab.ca)

### LITERARY

**AUDREYS BOOKS** 10702 Jasper Ave (423-3487) • Book launch of Fil Fraser's *Running Uphill: The Fast, Short Life of Harry Jerome* • Thu, May 3 (7:30pm)

**AVIATION AIR HANGAR** 114 St, Kingsway Ave (420-1757) • **Tangent:** An afternoon of poetry, dance, music and art fused into one live performance • May 12 (2pm) • \$10 (adv)/\$15 (door)

**BLUE CHAIN CAFÉ** 9624-76 Ave (469-8755) • Story Slam: An opportunity for writers to share their work, explore their talents and show off • Third Wed each month • \$5 (donation)

**CITY ARTS CENTRE** 10943-84 Ave (433-2932) • **T.A.L.E.S.** monthly Storytelling Circle: Tell stories or come to listen • 2nd Fri of each month (8-10pm) until June • \$3 (first time free) • May 11

**FACULTY CLUB** U of A Campus (424-5060) • Alberta book Publishing Awards • Fri, May 11 • Tickets available by phone or e-mail [info@bookpublishers.ab.ca](mailto:info@bookpublishers.ab.ca)

**KASBAR LOUNGE** Basement of Yianni's Taverna, 10444 Whyte Ave (914-8620) • **Rapture** Open stage poetry with the Having Poets band every Wed (sign-up: 7:30pm; show: 8pm) until May 30

**NAKED CYBER CAFÉ** 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

**PARAMOUNT THEATRE** 10233 Jasper Ave (492-8558) • Linda McQuaig book tour, *Holding the Bull's Coat: Canada and the U.S. Empire* • May 7 (7:30pm)

**ROSIE'S BAR AND GRILL** 10475-80 Ave (433-2932/439-7211) • **Story Café T.A.L.E.S.** • First Thu of ea month, through to June (7-9pm) • \$5 cover • **Wild Women** Featuring Renée Englot, Kate Quinn, and Doug Grimes; Thu, May 3

**RUTHERFORD HOUSE** U of A Campus • Book signing, presentation and Founder's Day Tea with Ellen Schoeck, author of *I Was There: A Century of Alumni Stories about the University of Alberta, 1906-2006* • May 6 (noon-4pm)

**ST. THOMAS CAFÉ** St. Albert • Poets Ink book launch of

*Words Like Ashes* • Thu, May 3 (6:30-10pm)

**WHITEMUD CROSSING LIBRARY** 4211-106 St (496-8357) • Featuring Arthur Black reading from his book *Black Gold Nuggets from a Lifetime of Laughs*; Thu, May 3 (7pm) • Minister Faust reading from his novel *From the Notebooks of Dr. Brain*, May 6 (2pm) • Vivian Demuth reading from her novel *Eyes of the Forest*; May 10 (7pm)

**WORKSHOP WEST/MT THIRD SPACE** 11516-103 St • *Mouth Off: A Dramatic Monologue Writing Forum* Presented by Alberta Playwrights' Network, the Writers Guild of Alberta and Workshop West Theatre. A panel discussion on writing dramatic monologues featuring Conni Massing, Marty Chan, and Allan Boss. Actors Ben, Graham and Jared Matsunaga-Tumbull will perform a selection of monologues • Wed, May 16 (7:30pm) • Free

### LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu (8:30pm), \$11; Fri (8:30pm), \$20; Sat (8pm), \$20; Sat (10:30pm) \$20 • Every Wed (8:30pm); Wacky Wednesday, \$5 • Tom Liske; May 3-5 • Left Skyring; May 10-12 • Dave Stawmichy; May 17-19

**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10:30pm, Sat 8pm and 10:30pm, Sun 8pm • Jay Malone, Powerman, Andrew Iwanick Kelly Soloduka; until May 6 • Hit or Miss Mondays: Mon, May 7 • Alternative Comedy Night; Tue, May 8 • Ron Vaudry, Welby Santos, Shawn Gremiak, May 9-13 • Hit or Miss Mondays: Mon, May 14 • Alternative Comedy Night; Tue, May 15 • The Best in Local Talent; Wed, May 16

**JUBILEE AUDITORIUM** (451-8000) • Just for Laughs Improv comedy with Colin Mochrie and Brad Sherwood • Fri, May 4 (7pm) • \$35.50-\$49.50 at TicketMaster

**NEW CITY LIKWID LOUNGE** • Comedy Extravaganza: First Tue each month; no minors; 8:30pm (door), 9pm (show) • \$5

**RIVERSIDE BAR AND GRILL** 367 St. Albert Rd (460-1122) • Wednesday Night Live. Open stage for comedy, and music hosted by Barbara May and the Tumbling Dice (8-10pm) • No cover

**YUK YUK'S KOMEDY KABARET** Londonderry Mall (481-9857) • Open Wed-Thu 8pm, Fri-Sat 8pm and 10:30pm • Sun Industry Night: \$10 • Wednesday Crash and Burn • Shaun Majumder, Sean Lecomber, Billy Cowen; May 3-5

### THEATRE

**AFTER THE FALL** Timms Centre for the Arts, U of A Campus (420-1757/492-2271) • Studio Theatre • By Arthur Miller directed by Stefan Dzeperaski • An autobiographical work which deals with the questions of guilt and innocence • May 17-26 (8pm); Pre-Show Talk: May 22 (7:15pm); matinee: May 24 (12:30pm); no show May 20 • \$8-\$20 at the Timms Centre for the Arts (one hour prior), TIX on the Square

**CLOSER AND CLOSER APART** Roxy Theatre, 10708-124 St (420-1757) • Theatre Network • By Eugene Suckland. Joe, a celebrated architect, can't remember things the way he used to. His daughter and his son must decide how to help their father • Until May 6 • Sun-Thu: \$23 (adult)/\$18 (student/senior), Fri-Sat: \$25 (adult)/\$19 (student/senior) at Roxy Theatre, TIX on the Square

**DIE-NASTY** Varscona Theatre, 10329-83 Ave (448-0695) • A hilarious, live, improvised soap opera • Every Mon to the end of May • Tickets available at the door (7pm)

**DRINKBLAND RATTAMAY NIGHTS** (461-3427) • 83 Ave (434-5564/420-1757) • By David Belke, presented by Shadow Theatre • Two lonely hearts meet at an old time repertory cinema. The play follows the growth of their relationship as they watch old movies, eat popcorn and fall in love • Until May 13 • Tickets available at Shadow Theatre, TIX on the Square

**FAT PIG** Third Space, 11516-103 St (471-1586/420-1757) • By Neil LaBute, presented by Northern Light • The story of the romance between Tom, a nice guy with a mediocre personality and Helen, vivacious, confident, bracingly funny and very very fat • Until May 6 (8pm) • \$20 (opening night)/\$18 (adult)/\$15 (student/senior) available at Northern Light Theatre's box office, TIX on the Square, Wed. Pay-What-You-Can

**FOREVER TANGO** Jubilee Auditorium (451-8000) • Luis Bravo's musical tells the story of the birth of the tango in 19th century Argentina and features fourteen tango dancers, a vocalist and an on-stage 11-piece orchestra • Sun, May 6 (7pm) • \$65, \$60, \$55 at TicketMaster

**GENTLEMEN PREFER BLONDES** Mayfield Dinner Theatre (1-800-661-9804) • A funny, classy, sexy musical with music by Juke Styne and lyrics by Leo Robin. Lorelei Lae, a gold-digging blonde bombshell, and her street-wise showgirl friend Dorothy Shaw, take a vacation cruise through Europe • Until June 24

**GRANNY GHOST WHISPERER** Jubilations Dinner Theatre, 8882-170 Street, WEM (484-2424) • Until June 3

**HELLO DOLLY** Westbury Theatre, TransAlta Arts Barns, 10330-84 Ave (420-1757) • ELOPE Musical Theatre • Based on *The Matchmaker* by Thornton Wilder, directed by Director Brian Bast. Set in 1890s New York, the story of Mrs. Dolly Gallagher Levi's efforts to marry Horace Vandergelder, the well-known half-a-millionaire • May 3-5, 10-12 (7:30pm); May 6, 12 (2pm) • \$20 (adult)/\$15 (student/senior) at TIX on the Square, TicketMaster

**KITCHEN STORIES** Studio B Westbury Arts Barns (471-9064) • A series of readings by three female Alberta playwrights presented by Theatre of the New Heart • *Ullibet*: May 4; written/directed by Glenda Shirling; starring Annette Louiselle, Maralyn Ryan, and Murray Ulas • *Boom!*, May 11; by Anna-Maria LeMaistre and Isabelle Rousseau starring Anna-Maria LeMaistre, Mireille Moquin, and Isabelle Rousseau • May 4, May 11 (8pm) • \$10 (each show)/\$25 (all 3 shows) available at the door

**OLIVER!** Citadel Shochor Theatre, 9828-101A Ave (425-1820) • Musical by Lionel Bart, based on the story *Oliver Twist* by Charles Dickens • Orphaned, and forced to live in a brutal workhouse, young Oliver wants more than the pitiable hand dealt him by fate. Sold to the local undertaker, he escapes into the seamy underworld of Victorian London where he falls in with a gang of child pickpockets • Until June 3 • Tickets available at the Citadel Theatre box office

**THE ONLY ROSE** Shell Theatre, Dow Centennial Centre, Fort Saskatchewan (451-8000) • Presented by Overacting Imagination Youth Theatre Company presents this play about the importance of teens feeling like they "fit in" • Thu, May 3 (10am, 1:30pm, 7:30pm) • Tickets are available at the Dow Centennial Centre, TicketMaster, door • Unsuitable for children under 12

**PENELOPE VS. THE ALIENS** Citadel Rice Theatre, 9828-101A Ave (425-1820/425-2127) • By Chris Bullock and Jared Matsunaga-Tumbull, directed by Tracy Carroll. When Aliens arrive on Earth, Penelope, who is usually afraid of everything must confront her fears to save her parents, and quite possibly to save the world • Until May 6 • Tickets available at the Citadel Theatre box office



# Reel Femme Wheelers out retrospective of prolific director

JOSEF BRAUN / josef@vueweekly.com

**A**nne Wheeler is a filmmaker I want very much to like. Surveying the ingredients of her most notable films, three of which are screening this weekend in Metro Cinema's mini Wheeler Retrospective, one can construct a list of highly desirable themes: the boisterous sexual empowerment of women of all ages; amorous risk-taking; the turning over of gender (and transgender) stereotypes. All of these sound like refreshing starting points for any filmmaker, and how much more inspiring that this one should be from Edmonton and has maintained a busy career in Canadian film and television.

To boot, Wheeler's biography exudes a hard-earned worldliness and resilience. Her surviving a devastating early sexual assault which resulted in a pregnancy, her travels and spiritual education in India, the diversity of her non-filmic artistic endeavours, her active encouraging of younger filmmakers: all of these things contribute to the portrait of an artist to greatly admire. But, alas, the films themselves.

**I KNOW THERE** are those who admire *Better Than Chocolate* (1999), a film whose characters include a 19-year-old law school drop-out on the cusp of deeper love and the politicization of her homosexuality, a vagabond artist who becomes the 19-year-old's

DRAMA

FRI, MAY 4 (7 & 9 PM); MON, APR 7 (7 PM)  
**REEL FEMME 2007: THE FILMS OF ANNE WHEELER**  
 EDGE OF MADNESS  
 SUDDENLY NAKED  
 BETTER THAN CHOCOLATE  
 DIRECTED BY ANNE WHEELER  
 METRO CINEMA, \$5

lover, a broken-hearted middle-aged mother, played by Wendy Crewson, who rediscovers her autonomy through better sex toys, a transgendered nightclub singer looking for love, stability and a condo, an erotic bookseller, played by Anne-Marie MacDonald, who has to do battle with both violent skinheads and censorious customs officials ... I'm getting breathless, but the cast is clearly designed to either be wildly subversive or overwhelmingly politically correct, depending how you spin it.

But what are we really dealing with here, once the parade of colourful types have made their initial appearances? The answer is basically a romantic comedy almost devoid of significant dramatic obstacles, one rife with broad, irksome caricatures at every turn—the wincingly naïve mom, the easily frightened evangelical flyer pusher, the macho, potty-mouthed Italian-Canadian shopkeeper, the asinine customs agent—not to mention flat protagonists who mostly represent ideas more than actual people.

Though it seems intended as a celebration of alternative lifestyles, *Better*



*Than Chocolate* strikes me as a supremely conventional movie, though one that fails to exploit genre conventions effectively. But is it sexy?

In fact, it seems rather chaste and frivolous in its coupling of the hot young lesbians, while extending little generosity toward Crewson's charac-

ter, who in the hands of other filmmakers might have seemed like a character so uptight as to be ripe for a sensual explosion. (Plus, is it me or is there just nothing very sexy about a soundtrack brimming with Sarah McLachlan and the like?)

*Suddenly Naked* (2001) seems a somewhat more satisfying venture into somewhat similar territory. To be sure, *Better Than Chocolate's* preference for youthful beauty takes a backseat as Crewson gets her due, with her obvious sex appeal at the film's forefront. She plays a trashy writer who catalogues sexual conquests with a zeal to rival Gene Simmons going from one quickie random fuck to another until she falls for 21-year-old who introduces her to a world of cuddling, sustained intercourse, rock music and chicken shawarma. (Curiously, he's much nicer and not nearly as appealing as she is.)

How unfortunate then that *Suddenly Naked* is, like *Better Than Chocolate*, gradually compromised by convention, the whole thing building up to a dreary and implausible happy ending that feels culled from the emotional arcs of John Hughes's teenage dramas. Adult in premise, juvenile in execution, *Suddenly Naked* is a perplexing case study in cause over craftsmanship: Wheeler goes up to bat for horny middle-aged women everywhere, but in the end pretty much strikes out. While just as tacky

CONTINUED ON PAGE 27

## While still on message, some Hot Docs blur truth-fantasy line

JOSEF BRAUN / josef@vueweekly.com

**T**hough it's long been considered North America's biggest showcase for the documentary form, The **Hot Docs Canadian International Documentary Festival** may, for all the best reasons, eventually find itself dissolving its own raison d'être.

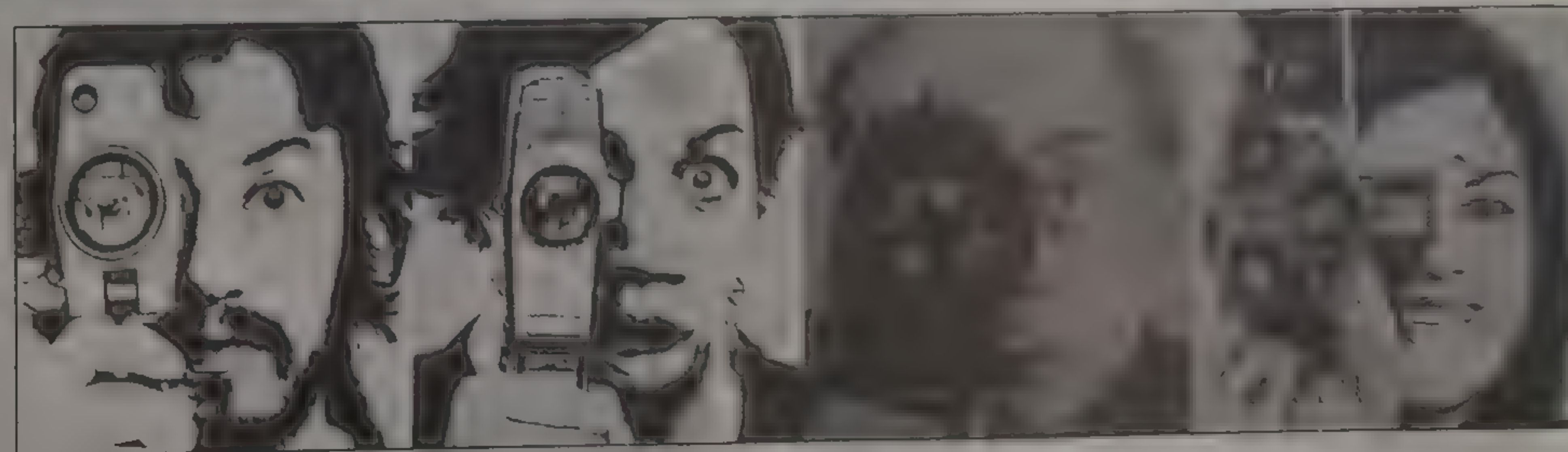
As the 14th Hot Docs came to a close this past weekend in Toronto, I found myself looking over my notes on the most memorable or exciting films I saw and realizing that the vast majority of them, each in their distinct way, repeatedly called into question the whole notion of just what a documentary is and, perhaps, what it isn't.

There were, to be sure, no shortage of documentaries shown that one could essentially classify as journalism, some of which were extremely effective. I think about Jos de Putter and Masha Novikova's informative and intriguing *In Memoriam Alexander*

### DOCS FESTIVAL REPORT

*Litvinenko*, for example, which explores the haze of diplomacy and doublespeak surrounding the recent death of the titular former Russian secret service agent by polonium-210 radiation poisoning last November in London. The film benefits from a structure that finds the narrative moving between interviews with Litvinenko's widow, his father, the exiled prime minister of Chechnya, and, best of all, Litvinenko himself, as well as numerous public speeches made by Russian President Vladimir Putin.

**BUT THE HOT DOCS** I'd like to draw attention to, the ones I hope might just make their way to Edmonton



audiences in the near future, are of a different ilk, films largely unconcerned with championing the often dubious search for what we sometimes call objective truth. Films that roam or willfully cross the frontiers of the non-fiction genre, that covet subjective truth (or as Werner Herzog prefers, "ecstatic truth"), are hardly new, but, inspired by a dizzying array of sources, they are growing in number, diversity and modes

of provocation.

I don't think any single film that I saw furrowed more brows than Robinson Devor's *Zoo*, a richly impressionistic investigation into a fleeting brotherhood of zoophiles who came together from different points across the US to share their particular sense of isolation from society, their rapturous love of nature, and their desire to fornicate with stallions.

The men seem to have created a

sort of idyll at the ranch of one of their members, a guy identified in the film only as "Mr Hands." But the idyll came to an end in July of 2005 when Mr Hands was taken to hospital late one night with a mortally ruptured colon, after which the group's activities were exposed to the media and the remaining members forced to flee in disparate directions.

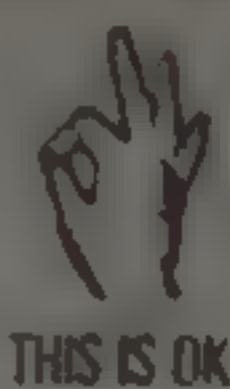
CONTINUED ON PAGE 27



# Paranoia will destroy you, is *Civic Duty*'s lesson for you

JOHN RICHMOND / [www.vancouverfilm.com](http://www.vancouverfilm.com)

**L**iving in fear is a condition that none of us can live with for very long. Sooner or later, clammy hands, lack of sleep and overused neurons take their toll and something snaps.



It's with this premise of universal anxiety that director Jeff Renfro, in his second feature film *Civic Duty*, peeks out from under the sheets to America's War on Terror.

With audio clips of George W Bush and a mock CNN's constant threat-level alerts (is the US orange with fright or purple with rage right now?), Renfro sets the tone of an eerily ever-present danger.

Terry the accountant (*Six Feet Under*'s Peter Krause) spirals into a sort of paranoid frenzy after he loses his job and his new downstairs neighbour Gabe Hassan (Khaled Abol Naga), or as Terry calls him "the Middle Eastern guy," moves in.

The tension between Terry and Gabe is rooted not only in male competition, but also cues a broader con-

THRILLER

OPENS FRI, MAY 4  
**CIVIC DUTY**  
DIRECTED BY JEFF RENFRO  
WRITTEN BY ANDREW JONER  
STARRING PETER KRAUSE, KHALED ABOL NAGA  
DICK RICHARD SCHIFF, KERRY MATTHEW

test between civilizations, which comes off as a little stereotypical.

As Terry's watchful eyes go blood-shot from his diet of televised xenophobia, Gabe challenges him with a knowing smirk, twisting the knife in Terry's pasty gut.

**THE FILM'S SENSITIVITIES** smatch

several bleak deserts—concentrating at first on what seems like an almost reasonable skepticism on Terry's part: that living a minimalist lifestyle and being part of a religious organization (especially one of Islamic persuasion) directly equates with being a madened jihadi out to quash the infidel.

As Terry's paranoia deepens, however, the excursion into constant vigilance becomes a little draining.

In that sense the film succeeds in conveying a level of discomfort that



we all might feel if we were forced by some compulsion to be the watchful sentry for the State.

And some of us might even relate with Terry's skewed eye of anxiety and fear; after all, how many of those 19-plus hours of TV that we as Alber-

tans watch a week are teaching us to fear our neighbour?

Despite his steady diet of fear, Terry's contact with FBI Agent Hillary (Richard Schiff) is strained as the accountant-hero refuses to accept that he might be beyond his capabili-

ties. And Schiff does a fine job here of drawing a line in the sand for Terry, making sure to leave room for him to make up his own conspiracies about FBI complacency and inadequacy.

Renfro attempts to pull us even deeper into Terry's bleary world by overusing a shifting focus with the camera that was very effective in screwing with my eyeballs, but little else.

In his own special contribution to that bleary world, Bush almost takes a narrator role in *Civic Duty*, instructing Terry's demons to sink their talons a little deeper into his doughy fear.

It would've been nice to include one (and he's made one or two) of Dubya's blunders in clips, but that might've undermined the solemnity of the whole thing.

As a worthwhile commentary on issues of "us and them" and media dependency, *Civic Duty* also offers some insight on the relativity of trauma for people.

Who's to say that losing your job is not horribly soul destroying? Krause certainly makes a case for it. ▽

## The Invisible, that's how you'll stay

BRIAN GIBSON / [brian@vancouverfilm.com](mailto:brian@vancouverfilm.com)

**F**or a movie about a teen left for dead underground, *The Invisible* lives down to its name—this is a visually forgettable flick. Director David S Goyer doesn't bother with any interesting filters, or lighting, or make much use of Vancouver's streetscapes. The acting doesn't enliven the story, either.



It can't be called *The Inaudible*, though—Goyer isn't aiming for the sixth sense but the eardrums. This could be a MuchMusic TV movie, with Death Cab for Cutie, Sparta, Snow Patrol and other alt-pop bands in high-decibel supporting roles. The movie crackles with a pathological fear of diegetic sound. Scenes can't play out in near-silence; emotion has to be plugged in, and *The Invisible* shuffles around like an iPod with some big-screen pictures

Maybe it's best, though, that the music speaks louder than words, since the story and dialogue (imported from a Swedish novel and its film adaptation) ring hollow. First we're introduced to Nick's (Justin Chatwin) million-dollar home which comes

DRAMA

NOW PLAYING  
**THE INVISIBLE**  
DIRECTED BY DAVID S GOYER  
WRITTEN BY MICK DAVIS  
CHRISTINE ROUM, MATS WAHL  
STARRING JUSTIN CHATWIN,  
MARGARITA LAVIEVA, MARCIA GAY HARDEN

equipped with high-strung mom (Marcia Gay Harden). Then we're suddenly privy to Annie Newton's thuggish intimidation of Nick's friend Pete (Chris Marquette) at school. Soon Annie (Margarita Lavieva), after she's busted for a jewel theft, scares Pete into lying to her that Nick ratted her out. A near-fatal interaction ensues, only for Nick to rise up and roam the land of the living, unseen, as search parties, a police investigation and one or two nagging consciences sniff around his buried body.

**IT'S HARD TO SEE** why Nick wants to return to the land of the half-living, a world that comes off as aloof and hard-hearted: apathetic school, numbing clubs and parties, and the cold house where he decided long ago to blame mom for pretty much everything since his dad died



No real urgency is injected into the picture, either; since the omniscient camera has already told us who called the cops on Annie, it's obvious after the first time that Nick has no

effect on objects or people in the material world (though he's somehow able to follow everyone everywhere in the strangely small city at just the right times).

Nick's woe-is-me teenage narcissism is fully supported by the story. His invisible state—a teenager's deepest fear of loneliness and abandonment?—can't be dwelled upon. Characters sacrifice themselves for him, police throw together a manhunt in record time, even the school quickly arranges a memorial service, plus there's that ever-present, anaesthetizing music, accompanying Nick on his quest.

If the movie were offering any insights into grief, loneliness, the class worlds of cosseted Nick and abandoned Annie, or teenage detachment, *The Invisible* could have made a mark. But instead we're left with clunky wordsmithery (Annie's precocious little brother rejecting her gift: "You need it more than I do"), hard stares from Chatwin, and some feeble demonizing then valourizing of Annie—once again, the woman as betrayer and then the necessary sacrifice—whose conscience is awakened by love, not basic human decency.

More subpar than supernatural, *The Invisible* will disappear from screens soon, but its insistent soundtrack may be harder to shake than any lost soul. ▽

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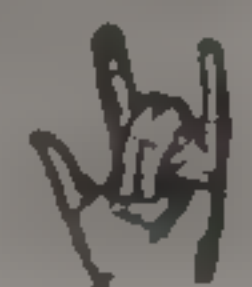




## Leave it to the Russians to ace *The Italian* job

BRIAN GIBSON / [brian@vueweekly.com](mailto:brian@vueweekly.com)

In the past hundred years, the history of the world's largest country is a story of Mother Russia controlled by usually autocratic father figures: Lenin, ruthlessly clearing house; Stalin, slaughtering and sacrificing a generation of sons; Gorbachev, who broke up the extended family of the Soviet Union as gently as he could; and prickly uncle Yeltsin. Now there is Putin, cold, hard, demanding, an iron-fisted patriarch who allows no other voices at the table.



THIS ROCKS

So it's little surprise that some of the best Russian films recently involve the stern, commanding father: Nikita Mikhalkov's *Burnt By The Sun*, a Chekhovian tragedy orbiting around a military man's final hours with his daughter, Pavel Chukhrai's *The Thief*, about a boy who turns in bewildered hope to the severe man who's hooked up with his mother; Andrei Zvyagintsev's *The Return*, about two boys who go on a long trip with the taciturn dad who's suddenly re-entered their lives.

Andrei Kravchuk's *The Italian*, then, about a fatherless boy who becomes stubbornly intent on finding his mother, initially seems more nostalgic—this is not so much an allegory for the rigid paternal authority tightening its grip around Russia today as a glance back, a wistful yearning for the safety and security of old Mother Russia. The movie itself, with its slow and steady tracking of a young child on a simple quest, is a throwback to neo-realist filmmaking.

And yet this retro beauty thinly veils a contemporary resonance. In its shots of a once grand old house turned into a paint-chipped, rundown orphanage, its scenes of icy haze hanging in the air, its images of blurred reflection, and its vision of a forlorn boy who looks on quizzically at his vast country, *The Italian* reveals a Russia that's strangely distant, remote and incomprehensible to its own people.

AS SIX-YEAR-OLD VANYA, picked out from his fellow orphans by the Madam (Maria Kuznetsova) for adoption by an Italian couple, Kolya Spiridonov carries the film's dramatic weight with his pensive look. His brow slightly furrowed, mouth wide and set, eyes crinkled

DRAMA

SAT, MAY 5 & SUN, MAY 6 (7 & 9 PM)

### THE ITALIAN

DIRECTED BY ANDREI KRAVCHUK

WRITTEN BY ANDREI KRAVCHUK

STARRING KOLYA SPIRIDONOV, DENIS MOISEENKO, OLGA SHUVALOVA  
METRO CINEMA, \$10

slightly in thought or worry, Vanya is a questioning little soul beyond his years. He hangs around with the tough, sometimes nasty older boys and girls who do odd jobs around the orphanage and more on the side to get by.

When Vanya meets his recently adopted friend Alesha Mukhin's mother, who's shown up to find her son, he becomes obsessed with tracking down his own mother, even if it means losing his chance to leave the mud-rutted, frosty town for a life in Italy.

*The Italian* snowballs in emotion until later scenes are stomach-knotting in their tension. The film largely avoids sentiment with its muted score and shadowed close-ups. The orphanage, with its pasty, lank-haired director and the wheeling-dealing Madam, is a richly claustrophobic world: the younger children gather for every visitor and blurt out the latest news to each other while the hardened older kids hang out in the boiler room, black-marketing goods.

Vanya must find his way in a cold, harsh world where most people are looking out for themselves or their cut. An older man remembers a time when the country demanded discipline and made strict, rigid sense, a time when children weren't being sold abroad. Women are often blamed as "bitches" and men mocked as "fags" in sharp, jagged confrontations between self-absorbed schemers. A street chase slips almost casually into a brawl, the plucky little Vanya becomes more hardened and wild in his search, and hope seems ready to fade around the next corner.

There's a scene where a car's headlights hover dangerously close to a dim spot of refuge for Vanya. *The Italian* hangs on to that little square of light as stubbornly as Vanya persists in his quest to find solace within Russia, rather than outside it. A better homeland won't be found, Kravchuk suggests, in the fists of Russia's strongmen. ♥

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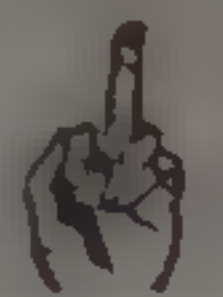
IN THEATRES FRIDAY, MAY 11TH!



# After a predictable explosion or two, you'll be saying, *Next*

JOSEF BRAUN / josef@vancouverweekly.com

There are certain hazards one encounters when attempting to make movies about people who see into the future.



In the case of *Next*

we've got Cris, a Vegas showman with psychic abilities that allow him to see only two minutes ahead. Combined with this particular limitation, Cris's talent is meant to be the engine for a novel, fragmented, time-jumbling sort of suspense. The problem is that after about half an hour of *Next*, the audience starts to see farther into Cris's future than he can. And it's boring.

*Next* is another one of these melancholy explosion movies claiming to be inspired by the fiction of Philip K Dick, but the film's connections to its ostensible source material, Dick's 1954 story called "The Golden Man," are tenuous to say the very least. Written

SCI-FI

NOW PLAYING

**NEXT**

DIRECTED BY LEE TAMAHORI

WRITTEN BY GARY GOLDMAN, JONATHAN

HENSLEIGH, PAUL BERNBAUM

STARRING NICOLAS CAGE, JULIANNE MOORE,

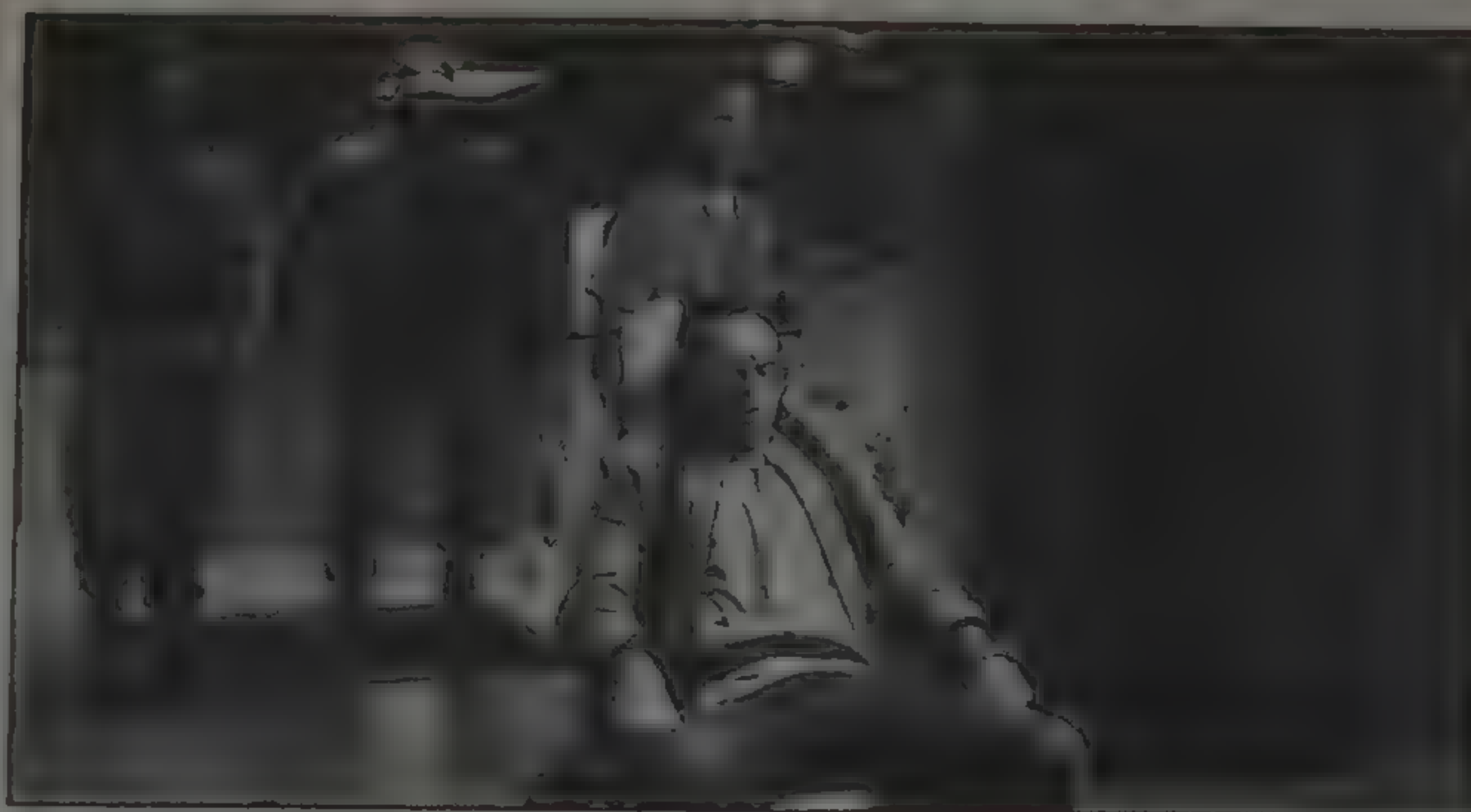
JESSICA BIEL, TONY KITTLES

by a team of guys whose collective credits include *Armageddon*, *The A-Team* and another extremely liberal Dick adaptation you might recall called *Total Recall*, little of Dick's tale remains intact, replaced by some very dopey reheated Cold War hokum about a big bomb set to rock Los Angeles off the map and countless teasing possible future set pieces that become tiresome very quickly.

Cris is played by a particularly somnambulistic Nicolas Cage, sporting his new Christopher Walken shoe polish bob and doing lots of product placement for his favourite watch.

He's being sought out by no-nonsense FBI supercop Callie Ferris to help find the bomb.

Ferris is played by Julianne Moore, clenching her jaw for what may be the duller role of her career. She tracks Cris to a garage in a quiet part of town



chief (José Zúñiga) trying to apprehend Cris for suspicious behaviour at the casinos has his kneecaps blown off by some Euro nasties who also want to exploit Cris's powers. Why you might ask? You and everybody else.

**AS DIRECTED BY** Lee Tamahori, so little holds together here. It's been mercifully cut to move along fairly quickly, but no amount of editing can disguise the film's essential lack of story, character, atmosphere—you name it. Even the special effects look terrible. The script seems to have been given some last minute fixes, such as a very awkward dialogue about destiny between Cage and Biel and, the surest sign of desperation, a voiceover that adds nothing to our understanding of the film. Cage has clearly been to Vegas too many times—I think the last time was probably the finale of *Con Air*—and it's time he really, truly left. ▽



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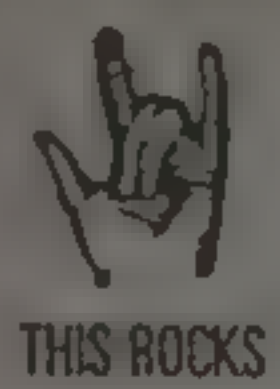
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# It's a great Year of the Dog, indeed

JONATHAN BUSCH / jonathan@vuwweekly.com

American cinema has had its crocodile tears for even the most despicable characters, suburban pedophiles and middle-aged fashion moguls alike.



THIS ROCKS

It's equally as innovative for a film to consider where the popular viewer draws that line between admiration and punitive judgment. *Chuck & Buck* screenwriter Mike White's directorial debut *Year of the Dog* is as much a study of character as it is of its audience, testing the limits of redemption and plausibility.

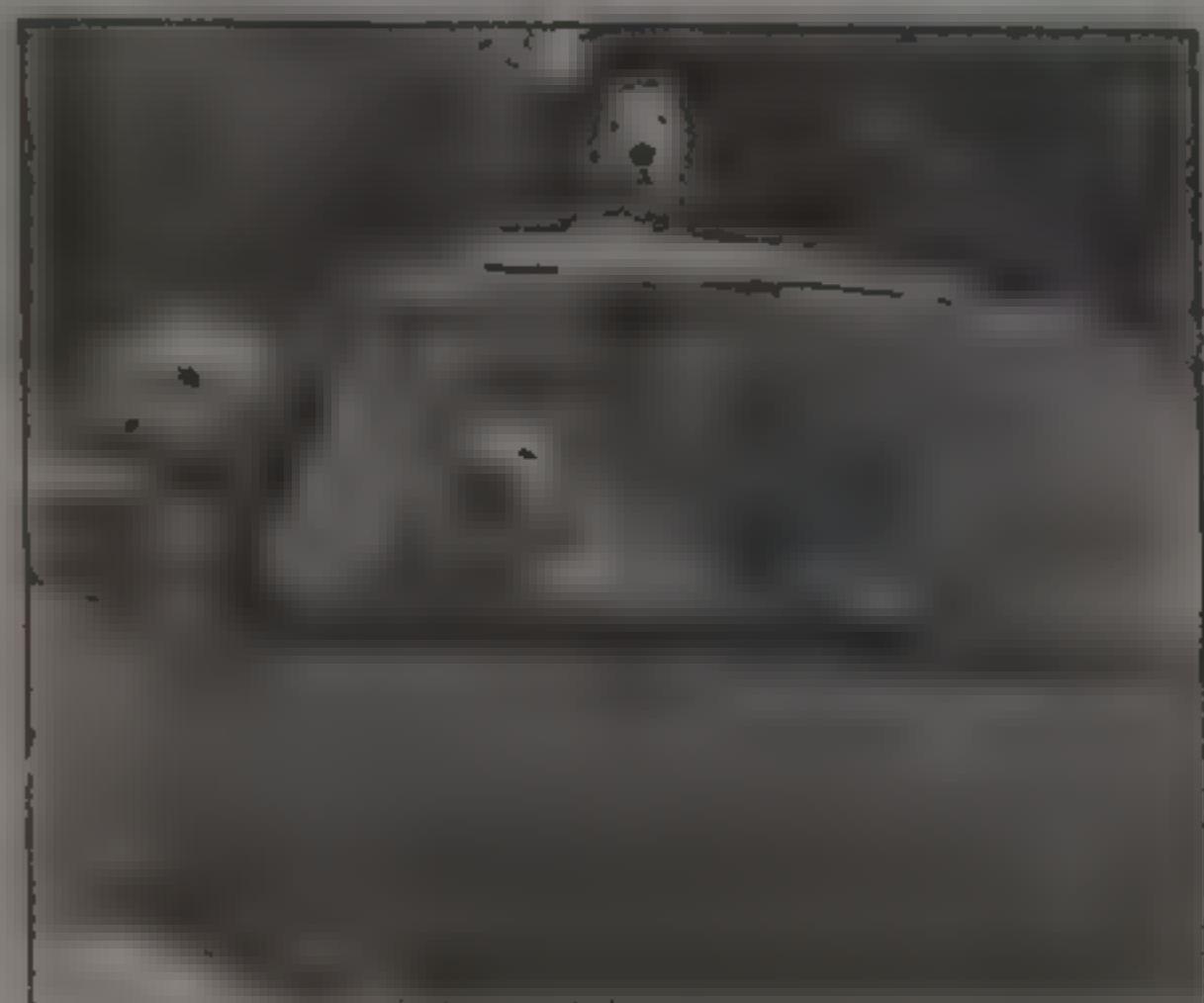
Molly Shannon mopes around as Peggy, an office secretary caught between her alienation from real people and her enduring love for her little dog Pencil. Unexpectedly, the furry little man dies after wandering into the wrong backyard and leaves Peggy devastated. Soon enough, another pair of puppy dog eyes arrives on the scene, those of Newt (Peter Sarsgaard), a cuter-than-hell canine rights activist; he introduces her to veganism, shelter fundraising, and another dog Valentine.

But that ain't the end, as Peggy finds herself eventually disappointed by everyone and everything without four legs or fur. Her brother and his wife (Thomas McCarthy and Laura Dern) are far too devoted to the discourse of suburban parenting, her best friend (Regina King) aspires for

DRAMA

**NOW PLAYING**  
**YEAR OF THE DOG**  
WRITTEN/DIRECTED BY MIKE WHITE  
STARRING MOLLY SHANNON, LAURA DERN,  
JOHN C. REILLY, PETER SARSGAARD

her egotistical boyfriend to propose, and Newt, well, doesn't like sex. It's through animal activism that Peggy discovers a new leash (tee hee), though it nonetheless comes with weird emotional baggage that sends the awkward melodrama soaring into the unexpected.



**THAT'S ALL YOU'RE** getting out of me. The rest you'll need to stumble upon yourself, and it's not that difficult as *Year of the Dog* is a feast of metaphors and postmodern delusion. It arguably echoes Fassbinder in its jilted storytelling and bitter-sweet visual style, where cinematic entertainment becomes a potential source for discomfort and contempt for human subjects.

So far, the film's criticism surrounds whether we should be allowed to empathize with Peggy, as some of her actions are less commendable or rational than others. To me, it's far less interesting than the stylistic methods that the film uses to raise such a debate.

The characters, and the actors who play them, are repeatedly upstaged by the intricate production design and marvelous colour; they beautifully intertwine with our perception of their performances. The same can be said for the film's articulate use of animals, and they don't even need to talk; instead they communicate through the address of the camera. Valentine (played by a big, snuggly German shepherd named Radar) is a spastic and expressive onscreen presence, which makes me think a new Indie Spirit Award category is in order. Don't laugh.

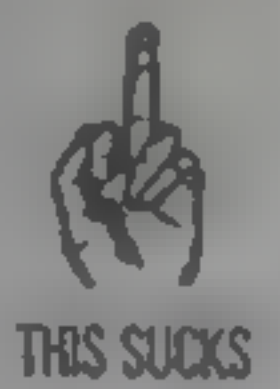
The humans are alright, too. Shannon, like Jennifer Aniston in White's 2002 effort *The Good Girl*, exhibits herself beyond the conventions of TV parody and becomes Peggy in a startlingly natural fashion. Dern also steals a couple scenes as a mother paranoid of the harmful effects of schoolyard germs and family films.

The biggest disappointment is that there's hardly any cats in the film. I would have gladly lent out my cat Mooshoo who, by the way, works for scale. ♥

# Austin Condemned to action film mediocrity

CHRISTINE YAMISH / christine@vuwweekly.com

This latest contribution to society by the folks from WWE tries to be a nonstop thrill ride but, for all its brainless brawn, ends up with plenty of stops and few thrills. This catastrophically messy action-movie is a mash-up of *The Dirty Dozen* meets *Survivor* meets *Running Man*.



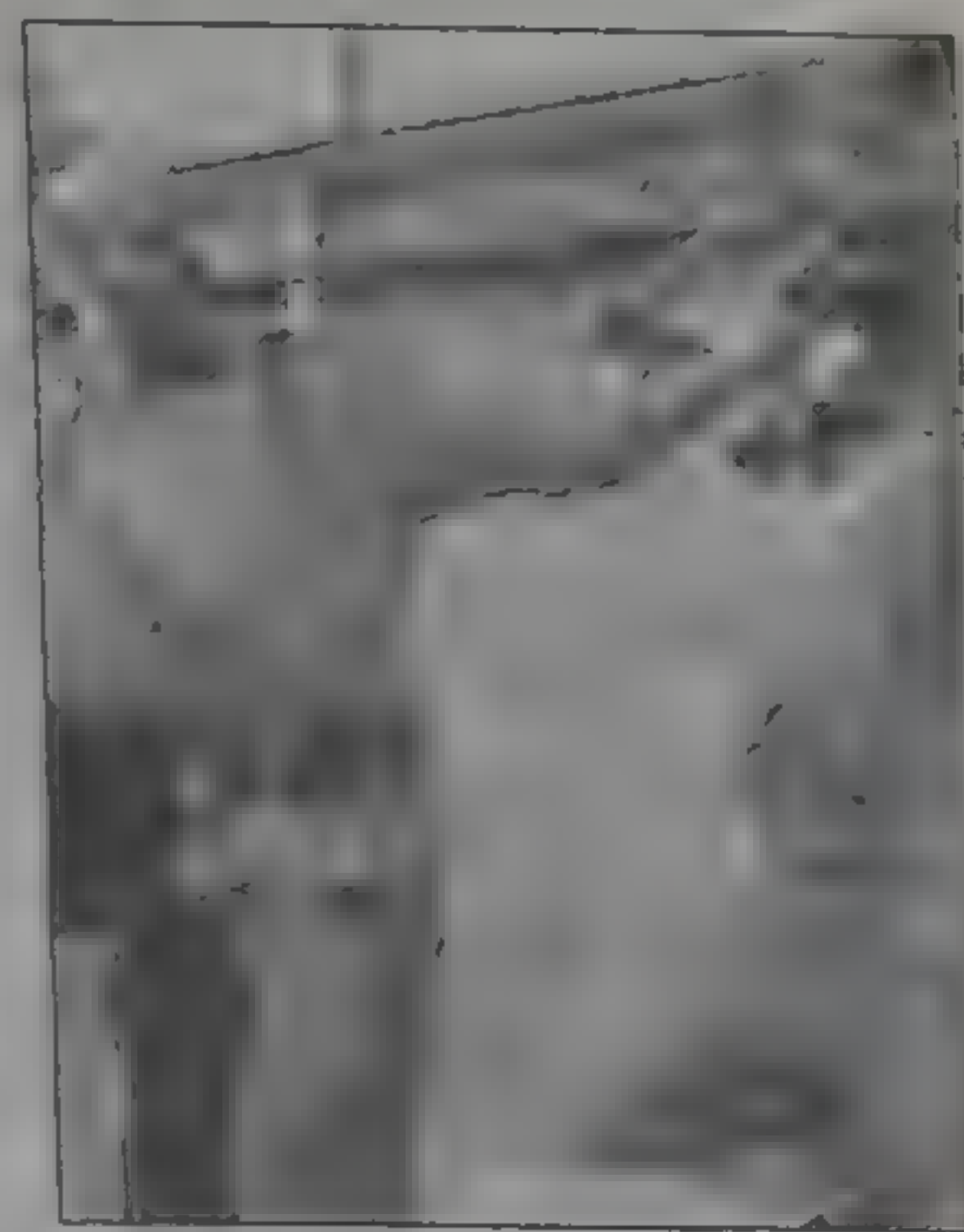
THIS SUCKS

I began thinking the hard-case characters had started beating the brains out of the movie crew before they set in on each other. And I didn't feel any better when I learned I'd predicted part of the climax.

The "condemned" in *The Condemned* are 10 killers drawn from the death rows of developing nations, dropped on an island to kill each other off as internet entertainment. The man or woman left standing wins his or her freedom.

On one side of the island, a sleazy multimillionaire producer, Ian Breckel (Robert Mammone), sets up a mammoth feed for an international audience to match the Super Bowl's. On the other side, Jack Conrad (Steve Austin) refuses to kill for sport and becomes the main stumbling block to Ian's favourite crazy, a slimy Limey named Ewan McStarley (Vinnie Jones).

Sadistic McStarley gets parachute



ACTION

**NOW PLAYING**  
**THE CONDEMNED**  
DIRECTED BY SCOTT WIPER  
WRITTEN BY SCOTT WIPER, ROB HEDDEN,  
ANDY WEDDER  
STARRING STEVE AUSTIN, VINNIE JONES,  
RYAN REIFERMAN

drops of deadly goodies from Ian and an extra jolt of juice from Jones. But Jack, played by Austin with a sometimes-funny stone-cold deadpan boasts the strength of 10 because his heart is pure. He's a former American Special Forces officer who still does ultra-secret "Black Ops" for hire.

CONTINUES ON NEXT PAGE

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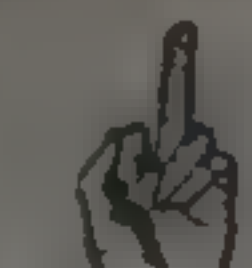
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# Old Skool needs some flares to kick it

OMAR MOUALLEM / omar@vuweekly.com

**K**ickin' It Old Skool makes more sense when referred to by its Russian title *Show Me the Old School*; it doesn't so much kick it to us as it shows it to us, or at least the remnants salvaged from '80s pop-culture.



THIS SUCKS

Jamie Kennedy puts a childish head spin on his white rapper character from *Malibu's Most Wanted* and is no less unfunny. He plays Justin Schumacher, a 32-year-old recently awakened from a coma caused by a 1986 break dancing accident. While his dance team The Funky Fresh Boys have (barely) grown up, he's a time capsuled 12-year-old (who further acts half his age). With no knowledge of sex, let alone the 21st century, he's just an overgrown boy with a Garbage Pail Kids card collection.

Two decades of medical bills have put his parents in debt. Guilt-ridden, he reunites with The Funky Fresh Boys and they enter a completely unrealistic mall dance-off with an equally unrealistic prize of \$100 000. Through rigorous training they whip their asses into shape (but not really) while he tries to win back Jennifer (Maria Menounos), the girl that kissed him in the sixth grade and is now engaged to his elementary nemesis.

There is, of course, no reason for Jennifer to be attracted to him or her equally childish fiancé who unabashedly exhales evil. Good girls are known to



COMEDY

**KICKIN' IT OLD SKOOL**  
DIRECTED BY HARVEY GLAZER  
WRITTEN BY TRACE SLOBOTKIN, JOSH SIEGAL  
STARRING JAMIE KENNEDY, MARIA MENOUNOS, MIGUEL A. NÚÑEZ JR

date bad boys, but this is like Mother Theresa dating Mussolini. Furthermore, when Justin does successfully court her, it's not 'til his hands are up her bra that she remembers her fiancé.

**THE FILM STARTS** sweetly and innocently enough with a nostalgic elementary talent show celebrating everything from the Smurfs to *Flashdance*. But when Justin awakens today, it turns into a tedious *Mad TV* skit with an affinity for racism. The Funky Fresh Boys consist of a black, a

Chinese and a Hispanic guy—so naturally their ethnicity is the butt of jokes. In another scene, there is a gratuitous poke at a Persian vendor selling Arabic food, and I personally know the actor to be Indian. (I guess one brown guy is no different from another.) Finally, with minutes before the end credits, it takes shots at "retards."

None of the jokes are very offensive, nor are they very clever. There is, however, some nice stuff in Justin's caveman-like tribulations with TiVo and other such modernisms. But there's simply an imbalance of too much cheese and not enough wine.

The last 25 minutes are spent mostly without Justin, and instead focused on impressive dancers. Intended to enhance anticipation the final round, it's really just a visual apology for not trying very hard. ▽

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SAT & SUN MATINEE 2:00 PM  
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**THE CONDEMNED**  
CONTINUED FROM PREVIOUS PAGE

and was condemned to death in El Salvador for killing three men while destroying a drug plant.

**WHERE WOULD THE** action film be without government specialists in crisis brought out for special assignments? In all its individual elements, *The Condemned* reads like a parody of old Schwarzenegger movies like *Commando*, but is so in your face in its bone-crushing it makes *Commando* look like an Ingmar Bergman movie.

Director Scott Wiper is a triple threat in every sense of the word—co-writing and co-producing this fiasco. And in every case he operates like a multiple personality: part gory jokester, part gasbag moralist and part WWE promoter (Ian's game makes pro wrestling look humane).

The beginning promises stereotypi-

cal craziness as Ian, anxious to add more volatility to his ethnic mix, screams for an Islamic Arab extremist who would make Osama bin Laden look like Tickle Me Elmo. He settles for Conrad because "with anti-Americanism rampant all over the globe, people will love to hate this cowboy."

But the movie screeches to a halt and loses what is left of its cool so Ian's latest trophy lover, Julie (Tory Mussett), can bemoan the amorality of it all. To my mind, however, Ian's chief technician Goldy, (Rick Hoffman), stands for authentic show-biz morality; he keeps streaming-video feed even though the images make him sick.

Then the movie reaches its worse moment when the FBI tips off Conrad's wholesome single-mother girlfriend (Madeleine West) and she watches the show at her neighbourhood rural-Texas bar. That is what this could-be-bold-but-clichéd movie comes to ... a cardboard sweetie shedding tears for her Kevlar superhero. ▽

**MAY 18th**

**Trachtenburg**  
with Tracy Beatty

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**CIVIC DUTY** *One Point O* Director Jeff Renfroe lets accountant Terry (*Six Feet Under*'s Peter Krause) give in to the fear when his neighbour (Khaled Abol Naga) moves in. Read Gavin Mealing's review on page 28.

**REEL FEMME 2007 AND THE FILMS OF ANNE WHEELER** Canadian director Anne Wheeler takes the lead for Reel Femme 2007, a series of feature films about the lives of women. Read Josef Braun's review on page 27. **ZEIDLER HALL, THE CITADEL; Edge of Madness, FRI, MAY 4 (7PM); Suddenly Naked, FRI, MAY 4 (9PM); Better than Chocolate, MON, MAY 7 (7PM)**

**THE EYE (GIN GWAD)** Hong Kong directors Oxide Pang Chun and Danny Pang horrify with their orbital thriller about a young girl who sees quite a bit more after a cornea transplant. **STANLEY A MILNER LIBRARY; WED, MAY 9 (6:30 PM)**

**FAVA VIDEO KITCHEN** Participants in the FAVA Video Kitchen serve up a hot platter of video delicacies. **ZEIDLER HALL, THE CITADEL; THU, MAY 3 (7PM)**

**IT STARTED IN NAPLES** Screen legends Clark Gable and Sophia Loren star in *Mixed Company* director Melville Shavelson's squabbling comedy about parenting and romance. **ROYAL ALBERTA MUSEUM; MON, MAY 7 (9PM)**

**THE ITALIAN** Documentary maker Andrei Kravchuk directs the tale of a young orphan who struggles with a way out as an adopted child. Russian with English subtitles. Read Brian Gibson's review on page 29. **ZEIDLER HALL, THE CITADEL; SAT, MAR 5 (7PM & 9PM) AND SUN, MAR 6 (7PM & 9PM)**

**LUCKY YOU** Phyllis Somerville of *Broken English* and *Hulk*'s Eric Bana star in *8 Mile* director Curtis Hanson's dramatic comedy about a poker hotshot who gambles it all.

**SPIDER-MAN 3** Peter Parker (Tobey Maguire) crawls the walls to confront his darker side in *The Grudge* director Sam Raimi's spin on Marvel's friendly neighbourhood web-slinger.

## FILM LISTINGS

FRI, MAY 4 - THU, MAY 10, 2007

All showtimes are subject to change at any time. Please contact theatre for confirmation.

## CHABA THEATRE-JASPER

6094 Connaught Dr. Jasper.  
852-4749

300 (18A, gory scenes) Fri-Sat 7:00, 9:05, Sun-Thu 8:00

PERFECT STRANGER (14A) Fri-Sat 7:00, 9:05; Sun-Thu 8:00

## CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Square.  
466-7070

THE EYE (14A, violence, disturbing content, Cantonese and Thai with English subtitles) Wed 6:30

## CINEMA CITY 12/MOVIES 12

1212-1212-4951  
463-5491

## DATE OF ISSUE ONLY: THU, MAY 3

GHOST RIDER (14A) Thu 1:55/4:25, 6:55, 9:15

ZODIAC (14A, violence) Thu 1:00, 4:05, 7:20

BECAUSE I SAID SO (14A) Thu 11:05, 1:15, 3:10, 5:10, 7:45, 9:35

NORBIT (PG, crude content, sexual content, not recommended for children) Thu 2:15, 4:40, 7:15, 9:40

MUSIC AND LYRICS (PG) Thu 1:30, 4:00, 7:05, 9:50

I THINK I LOVE MY WIFE (14A, coarse sexual language) Thu 2:10, 5:15, 7:50, 10:05

THE NUMBER 23 (14A, violence, gory scenes) Thu 2:05, 4:35, 7:40, 10:00

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Thu 4:30, 7:00

DREAMGIRLS (PG, coarse language, mature themes) Thu 1:35, 9:25

ARTHUR AND THE INVISIBLE (G) Thu 2:20, 4:50, 7:30, 9:45

LAST KING OF SCOTLAND (18A, gory scenes) Thu 1:40, 4:15, 6:50, 9:20

THE QUEEN (PG) Thu 1:50, 4:20, 7:10, 9:30

NIGHT AT THE MUSEUM (PG, not recommended for young children) Thu 1:45, 5:00, 7:35, 9:55

## DATE OF ISSUE ONLY: THU, MAY 3

Movies 12: 130 Ave 50 St.  
463-5491

GHOST RIDER (14A) Thu 1:30, 4:30, 7:05, 9:15

ZODIAC (14A, violence) Thu 1:15, 4:25, 7:50

BECAUSE I SAID SO (14A) Thu 1:25, 4:20, 7:00, 9:25

NORBIT (PG, crude content, sexual content, not recommended for children) Thu 1:50, 4:45, 7:20, 9:55

MUSIC AND LYRICS (PG) Thu 2:00, 4:35, 7:35, 10:00

I THINK I LOVE MY WIFE (14A, coarse sexual language) Thu 2:10, 4:50, 7:40, 10:05

BLACK SNAKE MOAN (18A) Thu 1:40, 9:35

THE NUMBER 23 (14A, violence, gory scenes) Thu 1:55, 4:50, 7:25, 9:40

PAN'S LABYRINTH (14A, brutal violence, not suitable for children) Thu 1:35, 4:25, 7:10, 9:45

THE LAST KING OF SCOTLAND (18A, gory scenes) Thu 4:10, 6:55

ARTHUR AND THE INVISIBLE (G) Thu 2:05, 4:55, 7:15, 9:20

NIGHT AT THE MUSEUM (PG, not recommended for young children) Thu 1:45, 4:40, 7:30, 9:50

BLOOD DIAMOND (14A, violence, disturbing content) Thu 4:15, 7:45

## CITY CENTRE 9

10200-102 Ave.  
421-7100

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, no passes) Daily 12:00, 12:30, 3:15, 3:45, 6:30, 7:00, 9:30, 10:00

LUCKY YOU (PG, coarse language) Daily 12:15, 3:00, 6:45, 9:40

CIVIC DUTY (14A) Daily 1:20, 4:20, 7:25, 9:50

THE INVISIBLE (14A) Daily 1:00, 3:30, 7:15, 9:50

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 1:30, 4:30, 7:10

DISTURBIA (14A) Daily 9:20

NEXT (14A) Daily 1:10, 4:10, 7:30, 10:05

HOT FUZZ (14A, gory scenes, coarse language) Daily 12:40, 3:25, 7:15, 10:10

FRACTURE (14A) Daily 12:50, 4:00, 7:20, 10:10

## CLAREVIEW 10

4211-139 Ave.  
472-7600

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, no passes) Fri-Sun 12:00, 12:30, 1:30, 3:15, 3:45, 4:45, 6:30, 7:00, 8:30, 9:30, 10:00; Mon-Thu 3:15, 3:45, 4:45, 6:30, 7:00, 8:30, 9:30, 10:00

NEXT (14A) Fri-Sun 1:00, 3:30, 7:30, 9:40, Mon-Thu 3:30, 7:30, 9:40

FRACTURE (14A) Daily 9:00

DISTURBIA (14A) Fri-Sun 1:20, 4:10, 7:10, Mon-Thu 4:10, 7:10

THE INVISIBLE (14A) Fri-Sun 1:30, 3:50, 7:05; Mon-Thu 3:50, 7:05

LUCKY YOU (PG, coarse language) Fri-Sun 2:00, 4:30, 7:15, 9:45; Mon-Thu 4:30, 7:15, 9:45

THE CONDEMNED (18A, brutal violence) Fri-Sun 1:10, 3:40, 7:20, 9:50; Mon-Thu 3:40, 7:20, 9:50

KICKIN' IT OLD SKOOL (PG, coarse language, not recommended for children) Fri-Sun 1:40, 4:00; Mon-Thu 4:00

HOT FUZZ (14A, gory scenes, coarse language) Daily 6:50, 9:15

## GALAXY-SHERWOOD PARK

2020 Sherwood Drive.  
416-0150

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, no passes) Fri-Sun 12:00, 12:15, 12:30, 3:00, 3:25, 3:45, 6:30, 6:50, 7:15, 9:45, 10:05, 10:30; Mon-Thu 6:30, 6:50, 7:15, 9:45, 10:05, 10:30

LUCKY YOU (PG, coarse language) Fri-Sun 12:45, 4:00, 7:20, 10:20; Mon-Thu 7:20, 10:20

THE INVISIBLE (14A) Fri-Sun 12:55, 4:10, 7:30, 10:25; Mon-Thu 7:30, 10:25

NEXT (14A) Fri-Sun 3:55, 10:15; Mon-Thu 10:15

FRACTURE (14A) Fri-Sun 12:50, 4:05, 7:05, 10:10; Mon-Thu 7:05, 10:10

HOT FUZZ (14A, gory scenes, coarse language) Fri-Sun 12:35, 3:50, 6:55, 9:50; Mon-Thu 6:55, 9:50

DISTURBIA (14A) Fri-Sun 12:40, 7:25; Mon-Thu 7:25

MEET THE ROBINSONS (G) Fri-Sun 1:00, 4:15, 7:00, 9:30; Mon-Thu 7:00, 9:30

## GARNEAU

8712-109 St.  
431-0770

YEAR OF THE DOG (PG) Daily 7:00, 9:00; Sat-Sun 2:00; no 7:00 show on Tue, May 8

## GATEWAY 8

2950 Calgary Trail.  
436-0877

ARE WE DONE YET? (G) Fri Mon-Thu 6:45, Sat-Sun 1:20, 3:30, 6:45

REIGN OVER ME (14A, mature theme, coarse language) Daily 9:20

LUCKY YOU (PG, coarse language) Fri Mon-Thu 7:00, 9:40; Sat-Sun 1:25, 4:05, 7:00, 9:40

AMAZING GRACE (PG) Fri Mon-Thu 7:05, 9:35; Sat-Sun 1:30, 4:15, 7:05, 9:35

VACANCY (14A, brutal violence, disturbing content, not recommended for children) Fri Mon-Thu 7:30, 9:30; Sat-Sun 1:50, 4:00, 7:30, 9:30

PERFECT STRANGER (14A) Daily 7:20, 9:50

300 (18A, gory scenes) Fri Mon-Thu 7:10, 9:45; Sat-Sun 1:40, 4:20, 7:10, 9:45

THE NAMESAKE (PG) Fri Mon-Thu 6:50, 9:25; Sat-Sun 1:00, 3:45, 6:50, 9:25

GRINDHOUSE (18A, gory scenes, brutal scenes) Daily 8:30

FIREHOUSE DOG (PG) Sat-Sun 1:10, 3:40

TMNT (PG) Sat-Sun 1:35, 3:50

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert.  
458-9822

## DATE OF ISSUE ONLY: THU, MAY 3

DISTURBIA (14A) Thu 1:10, 3:10, 5:20, 7:35, 9:45

WILD HOGS (PG, coarse language, not recommended for young children) Thu 12:40, 2:30, 4:20, 6:15

GRINDHOUSE (18A, gory scenes, brutal violence) Thu 8:05

BLADES OF GLORY (PG, crude content, not recommended for young children) Thu 1:30, 3:25, 5:15, 7:25, 9:35

FRACTURE (14A) Thu 12:50, 3:05, 5:10, 7:15, 9:20

MEET THE ROBINSONS (G) Thu 1:15, 3:30, 5:30, 7:30

THE REAPING (14A, frightening scenes) Thu 5:15, 7:15, 9:15

## LEON'S CINEMAS

418-5050 St. Leon.  
566-2223

SPIDERMAN 3 (PG, frightening scenes, not recommended for young children) Daily 6:45, 9:40, SAT-SUN 12:45, 3:40

LUCKY YOU (PG, coarse language) Daily 7:00, 9:30; Sat-Sun 1:00, 3:30

DISTURBIA (14A) Daily 7:05, 9:25, Sat-Sun 1:05, 3:25

NEXT (14A) Daily 7:00, 9:20; Sat-Sun 1:00, 3:20

## MAGIC LANTERN-CAMROSE

Camrose.  
120-069-2144

LUCKY YOU (PG, coarse language) Daily 6:50, 9:15; Sat-Sun 1:55

SPIDERMAN 3 (PG, frightening scenes, not recommended for young children) Daily 6:45, 9:20; Sat-Sun 1:50

PERFECT STRANGER (14A) Daily 6:5, 9:00, Sat-Sun 2:00

NEXT (14A) Daily 7:05, 9:10; Sat-Sun 2:10

THE INVISIBLE (14A) Daily 7:00, 9:05; Sat-Sun 2:05

## MAGIC LANTERN-SPRUC GROVE

205 Main St. Spruce Grove.  
912-2002

SPIDERMAN 3 (PG, frightening scenes, not recommended for young children) Fri-Sat 6:45, 9:25, Sun-Thu 7:30; Sat-Sun 2:00

## METRO CINEMA

9828-101A Ave. Citadel Theatre.  
436-0772

EDGE OF MADNESS (STC) Fri 7:00

SUDDENLY NAKED (14A, sexual content) Fri 7:00

THE ITALIAN (ITALIANETZ) (STC) Sat 7:00, 9:00; Sun 7:00, 9:00

BETTER THAN CHOCOLATE (18A sexual content) Mon 7:00

GUY MADDIN'S CAREFUL (14A, disturbing scenes) Thu 7:00

## NORTH EDMONTON CINEMAS

14231 137th Avenue.  
912-2002

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, no passes) Fri-Sat 11:45, 12:15, 1:00, 1:30, 2:00, 3:00, 3:30, 4:15, 4:45, 5:15, 6:15, 7:00, 7:30, 8:00, 8:30, 9:30, 10:15, 10:45, 11:00; Sun-Thu 11:45, 12:15, 1:00, 1:30, 2:00, 3:00, 3:30, 4:15, 4:45, 5:15, 6:15, 7:00, 7:30, 8:00, 8:30, 9:30, 10:15, 10:45, 11:00

11:45, 12:15, 1:00, 1:30, 2:00, 3:00, 3:30, 4:15, 4:45, 5:15, 6:15, 7:00, 7:30, 8:00, 8:30, 9:30, 10:15, 10:45

LUCKY YOU (PG, coarse language) Fri-Mon Wed-Thu 12:40, 3:40, 6:50, 9:40, Tue 3:40, 6:50, 9:40, Star and Strollers screening: Tue 1:00

NEXT (14A) Daily 12:30, 2:50, 5:30, 8:10, 10:35

THE INVISIBLE (14A) Fri-Mon Wed-Thu 1:10, 3:50, 7:20, 10:10, Tue 3:50, 7:20, 10:10; Star and Strollers screening: Tue 1:00

THE CONDEMNED (18A, brutal violence) Daily 7:50, 10:40

FRACTURE (14A) Daily 1:20, 4:00, 7:10, 10:00

HOT FUZZ (14A, gory scenes, coarse language) Daily 1:40, 4:20, 7:35, 10:30

DISTURBIA (14A) Daily 1:50, 4:30, 7:40, 10:20

BLADES OF GLORY (PG, crude content, not recommended for young children) Daily 12:20, 2:40, 5:00, 7:15, 9:50

MEET THE ROBINSONS (G) Daily 12:00, 2:20, 4:40

## PRINCESS

10307-91 Ave.  
430-0728

RADIANT CITY (PG) Daily 7:00, 9:00; Sat-Sun 2:00

THE LIVES OF OTHERS (14A) Daily 6:50; Sat-Sun 1:00

AMAZING GRACE (PG) Daily 9:20; Sat-Sun 3:00

## SCOTIABANK THEATRE WENT

Went.  
444-2400

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, no passes, digital) Fri-Sat 11:30, 12:00, 1:00, 1:30, 3:00, 3:45, 4:30, 5:30, 6:30, 7:00, 8:30, 9:30, 10:00, 10:30, 11:30; Sun 11:30, 12:00, 1:00, 1:30, 3:00, 3:45, 4:30, 5:30, 6:30, 7:00, 8:30, 9:30, 10:00, 10:30; Daily 12:30, 4:00, 7:30, 10:45; Mon-Thu 12:00, 1:00, 1:30, 3:00, 3:45, 4:30, 5:30, 6:30, 7:00, 8:30, 9:30, 10:00, 10:30

SPIDER-MAN 3: THE IMAX EXPERIENCE (PG, frightening scenes, not recommended for young children, no passes, digital) Fri-Sun 11:00, 2:00, 5:00, 8:00, 11:00; Mon-Thu 12:15, 3:30, 6:45, 9:50

FRACTURE (14A, digital) Daily 1:10, 4:10, 7:40, 10:20

HOT FUZZ (14A, gory scenes, coarse language, digital) Daily 12:40, 3:50, 7:10, 9:50

DISTURBIA (14A, digital) Daily 12:50, 4:15, 7:20, 10:10

NEXT (14A, digital) Daily 1:20, 4:50, 7:40, 10:10

300 (18A, gory scenes, digital) Daily 12:1, 4:40, 7:50, 10:40

MEET THE ROBINSONS (G, digital) Daily 1:40, 4:20

THE CONDEMNED (18A, brutal violence, digital) Daily 6:50, 9:40

BLADES OF GLORY (PG, crude content, not recommended for young children, digital) Fri-Sun Tue-Thu 12:20, 3:20, 6:40, 9:20; Mon 12:20, 3:20, 6:40, 9:20

## SOUTH EDMONTON COMMON

1525-89 St.  
436-0006

SPIDER-MAN 3 (PG, frightening scenes, not recommended for young children, no passes) Fri-Sat 11:30, 12:00, 12:30, 1:30, 1:00, 2:00, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:30, 7:00, 8:00, 8:30, 9:00, 10:00, 10:30, 10:45, 11:00, 11:30; Sun 11:30, 12:00, 1:00, 1:30, 2:00, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:30, 7:00, 7:30, 8:00, 8:30, 9:00,



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# Hot Summer Guide '07

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ANNE WHEELER

CONTINUED FROM PAGE 27

and overlong as *Better Than Chocolate*, it is admittedly sexier and funnier—and even has a small role for Peter Coyote—but it finally goes nowhere.

It should be said that both of these films were written by other people: Peggy Thompson did *Better Than Chocolate*, while Elyse Friedman scripted *Suddenly Naked*. Yet it seems telling that both films suffer similar problems. *Edge of Madness* (2002) however, the third and final Wheeler film screening as part of Metro's series, is based on a short story by Alice Munro, an author whose ability to compress a complex narrative into

a limited space is arguably unsurpassed.

*Edge of Madness* is set in 1851 in Manitoba's Red River Valley. A far cry from the decidedly modern films discussed above, it concerns a rural woman who confesses to murdering her abusive husband. Whether this film finds Wheeler languishing in the weary fields of the Canadian historical prairie drama, exploring female crises with new vigour, or, you never know, just telling a good story, remains to be seen. Which is to say that I haven't seen it. But if any of you do, please let me know what you think. This might read like the venom of an unforgiving critic, but honestly, I'd be happy to hear that Wheeler's making good on the promise of her intentions. ▽

## HOT DOCS

CONTINUED FROM PAGE 27

Devor's film isn't graphic or sensational—it isn't even all that explicit about the methods of sexual negotiation the men used with the horses. With an overt nod to some of the particular stylistics of *The Thin Blue Line* director Errol Morris, *Zoo* is decidedly sympathetic to its subjects, telling its story almost entirely through the prism of their testimonies.

As we hear members of the group speak about their experiences over Paul Moore's dreamy score, Devor devotes most the film's visuals to images of highways, shadowy late night gatherings, strange and disorienting travelling point-of-view shots, and, most especially, images of lazy bucolic splendour, all vibrant in saturated colours. (The mise en scène is arguably less indebted to any preexisting documentary style than to the films of Terrence Malick.)

There are occasional outside voices to counter those of the zoophiles, however: the horse rescuer who clearly holds pure disdain for the zoophiles; the actor playing a policeman in *Zoo*, who reminds us that what we're watching is all imaginative re-enactment; and the radio announcer who asks some funny and pointed questions about the case, such as how the horses, who are apparently assuming the more active position in the sex act in question, can possibly be said to be acting without their consent. I found *Zoo* poetic, thoughtful and challenging, though some may feel it too hypnotic and beautiful for its own good.

AND THEN THERE'S *Protagonist*, directed by Jessica Yu (*In the Realms of the Unreal*), which likewise concerns an all-male cast of outsiders telling their stories. Although, what's more remarkable here is how radically the quartet differs from one and other—Yu's curated autobiographical monologues from a German terrorist, a Mexican-American bank robber, a profoundly closeted gay Jesus freak, and a guy who found both meaning and an antidote to being bullied in martial arts—while still sharing essential qualities that conform to the mythical narrative structure of a protagonist's journey as prescribed by Euripides. And there's

puppets. Seriously.

Yu's approach is admittedly a touch too precious, with a few too many puppet sequences and transitions announcing the various points into the hero's journey that just seem to go on forever. But these overextensions of stylistic flamboyance are entirely forgivable in light of Yu's wondrous gifts as, by turns, storyteller, archivist and listener.

Undoubtedly the product of an unusually obsessive filmmaker, *Protagonist* reveals the role of myth in the reality of contemporary human drama as well as shedding light on the individual's striving for discipline and meaning, and the perils of certainty, devotion and fundamentalism.

**NARROWING THE FOCUS** from a network of misfits to one single enigmatic figure (okay, two if we include the guy in the white wig), Esther Robinson's *A*

*Devor's film isn't graphic or sensational—it isn't even all that explicit about the methods of sexual negotiation the men used with the horses.*

*Walk Into the Sea: Danny Williams and the Warhol Factory* finds its director engaged in a detective story centring specifically around her uncle's disappearance 40 years ago, and generally around the unknowableness of certain people who manage to capture our imagination while never revealing very much about their true selves.

Williams was a film editor, an aspiring auteur, a scenester amidst an impeccably seductive scene, and, very likely, Andy Warhol's lover. Robinson rounds up interviews with family members and several Factory figures—including John Cale, who offers some of the film's boldest insights—while contrasting clips from her uncle's remarkable and largely unseen films with her own redolent images of blurry seas and desolate backroads.

*Protagonist* proposed tragedy and rebirth; *A Walk Into the Sea* simply proposes mystery, speculation and fleeting human contact. Yet somehow it's precisely these qualities that mark the hidden potentialities of these films that we struggle to place in some private camp floating between truth, fiction and pure art. ▽





## The Reverend Horton Heat slips religion the tongue

GAVIN MEALING / gavin@vueweekly.com

That frothing beast known as rock 'n' roll may be a tough critter for some to tame, but **Reverend Horton Heat**—the name stands for both mainman Jim Heath and the trio itself—has managed to wrangle a solid 20 years of success from his special blend of rockabilly country punk.

For Jim Heath—who is not really a reverend—the spiritual realm is one to be taken lightly.

"I kinda play that up in my lyrical style," Heath says, stretching out his words. "Other than that, Reverend Horton Heat is more tongue, a lot of tongue-in-cheek lyrics."

Heath tries to put his sarcasm aside for a moment, as he explains his take on being a man of the cloth.

"If I were ever a real reverend, I mean, to me that's just not that fun," he says. "What can I do? Marry people—wouldn't that be sweet. Ha. Then the other side of that coin is the funerals, so obviously, like most people I have an aversion to going to funerals and weddings, so ..."

Heath's explanation stops short as he trails off into laughter.

"I kind of like to try to see the sense of humour in religion," he says. "And a lot of the rhythm and blues stuff that I'm influenced by—a lot of the rockabilly, the gospel influence—it goes between the raising hell on Saturday night and going to church on Sunday morning type of a thing."

PREVUE

WED, MAY 9 (8:30 PM)  
**REVEREND HORTON HEAT**  
WITH MURDER BY DEATH, RAYGUN COWBOYS,  
THE FIREBRANDS  
NEW CITY, \$30

**THAT CONTRAST BETWEEN** sinning and finding grace is a combination that's worked for Heath. After preaching punkabilly on nine original albums, Reverend Horton Heat is showing no sign of slowing down, and Heath hints at a new project in the works for his three-man band.

"We're probably going to go into a cloistered environment for 10 days this year and make a new advertisement for our band," he says, going on to explain that despite the inevitability of time, he still finds sanctuary in the fans' desire for new sounds.

"We're older guys—middle-aged—been doing this for a very long time, but at the same time, with a real blessing for our careers that a lot of our fans are younger people."

"I faced up to the fact a long time ago that younger people are the ones that are really into live music," Heath continues in a confessional tone. "It's usually the young kids that are a bit more open-minded to go in and hear a new band."

"It's kind of odd that—I know I'm getting older, but it seems like when I look out at the faces of our fans, they just seem to stay the same age or something."

So says the preacher man. ▼

## Deep Dish's Dubfire does Dedmonton

CAROLYN NIKODYM / carolyn@vueweekly.com

Since the temporary separation of the DC DJ pair that make up Deep Dish began last year, it seems that **Dubfire** (aka Ali Shirazinia) has been slow to play the field. After all, his partner in Deep Dish—crime, Sharam Tayebi, was first out of the gates with a tour and his Global Underground compilation *GU:29 Dubai* last fall.

But as Dubfire's own compilation *GU31: Taipei* indicates, his metamorphosis to solo artist was well worth the wait. There is some talk on the interweb about how his release into the GU canon is "different," both from other GU compilations and from the work of Deep Dish—and not in a good way. But, as some others say, "different is good," and there are some wonderfully inspired, even darker, moments to be had, including Francois Dubois's "I Try" and more than one nod to a late-'80s club vibe.

Although Dubfire debuted himself as a vocalist on "In Love With a Friend" from Deep Dish's last album *George is On*, he steps into another realm altogether singing a cover of Love and Rockets' "I Feel Speed."

"I was a huge fan of Bauhaus and Love and Rockets," he says while checking out of his hotel room in Philadelphia. "It was sort of an experiment, because I sang on the last album, it was an experiment to see if I could pull it off and do something sort of clubby—because the thing that I did on the album was more ballad-y and down-tempo."

"So I just wanted to see if I could get away with recording my own



PREVUE

THU, MAY 10 (9 PM)  
**DUBFIRE**  
WITH FEDDE LE GRANDE, PAUL WOOLFORD  
FEVER, \$22

vocals," he continues. "You know, a lot of the people that I played the track for couldn't believe that it was me singing. They loved it, they loved the version."

Also a fan of Love and Rockets back in the day, I'll admit that it wasn't until I started looking into Dubfire's album that I realized that it was him singing and not simply a sample.

**BUT AFTER SEEING** a solo Sharam pass through our burg last October and now Dubfire, the big question is the status of Deep Dish. The duo have, after 15 years, developed quite the following and were the first American DJs to be invited to add their tastes to

the GU world compilations (Moscow and Toronto, respectively)

"Deep Dish is a shared vision, so you know, working with someone like Sharam, we're polar opposites and a lot of times we engage in a tug-of-war battle to try to put our vision across, and sometimes that can get tiresome—after so many years," Dubfire explains. "But ultimately, Deep Dish is a culmination of both of our influences and ideas and also a compromise of those. When I do stuff solo, it's purely my vision. I don't have to answer to anybody, and it's actually quite liberating."

"It was just time for a little break," he continues. "And I think that when we come back together next year, we're going to come back even stronger. We hope to have a new song out by fall and maybe record a new album, and sort of up the ante for Deep Dish and go live or something." ▼



**PREVUE / SAT, MAY 5 (8 PM) / OLD MAN LUEDECKE / WITH DAVID MYLES / BLUE CHAIR CAFE, \$10** Old Man Luedecke—who really isn't very old at all—travels in a distinctly old-timey genre of music, accompanying himself on his banjo, but he always keeps the subject matter of his songs rooted firmly in the present. "I just admire the naturalness of this music that was made before it was made to sell, when it was a communal effort," he explains. "But I wanted to have something that was reflective of a newer life with still an appreciation of those things I talk a lot about old things and how they work in the new." While there is a poignancy about Luedecke's gentle material, there's also a dark underbelly that he's not afraid to show off at times. "It's dangerous, maybe more than straight up folk, which is what good music should be," he says. "I find that most of the songs that bring us the most joy are actually fairly negative. A lot of standard bluegrass tunes that really get you going and whipped up if you're into bluegrass, they're singing about murder. We look for that in our music."

—EDÉN MUNRO / eden@vueweekly.com

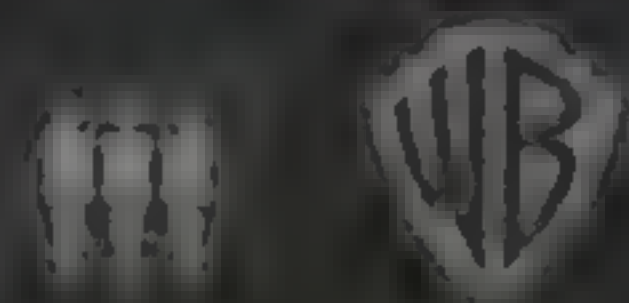




# THE WHITE STRIPES

WITH SPECIAL GUESTS

ICKY THUMP III & THE SQUID



**SATURDAY, JUNE 30 - SHAW CONFERENCE CENTRE**

GENERAL ADMISSION

**ON SALE FRIDAY, MAY 4 AT 10:00 AM**

*ticketmaster.ca* (780) 451-8000



# Brothers and sisters, this is Fat Dave

DAVID BERRY / david@vuwweekly.com

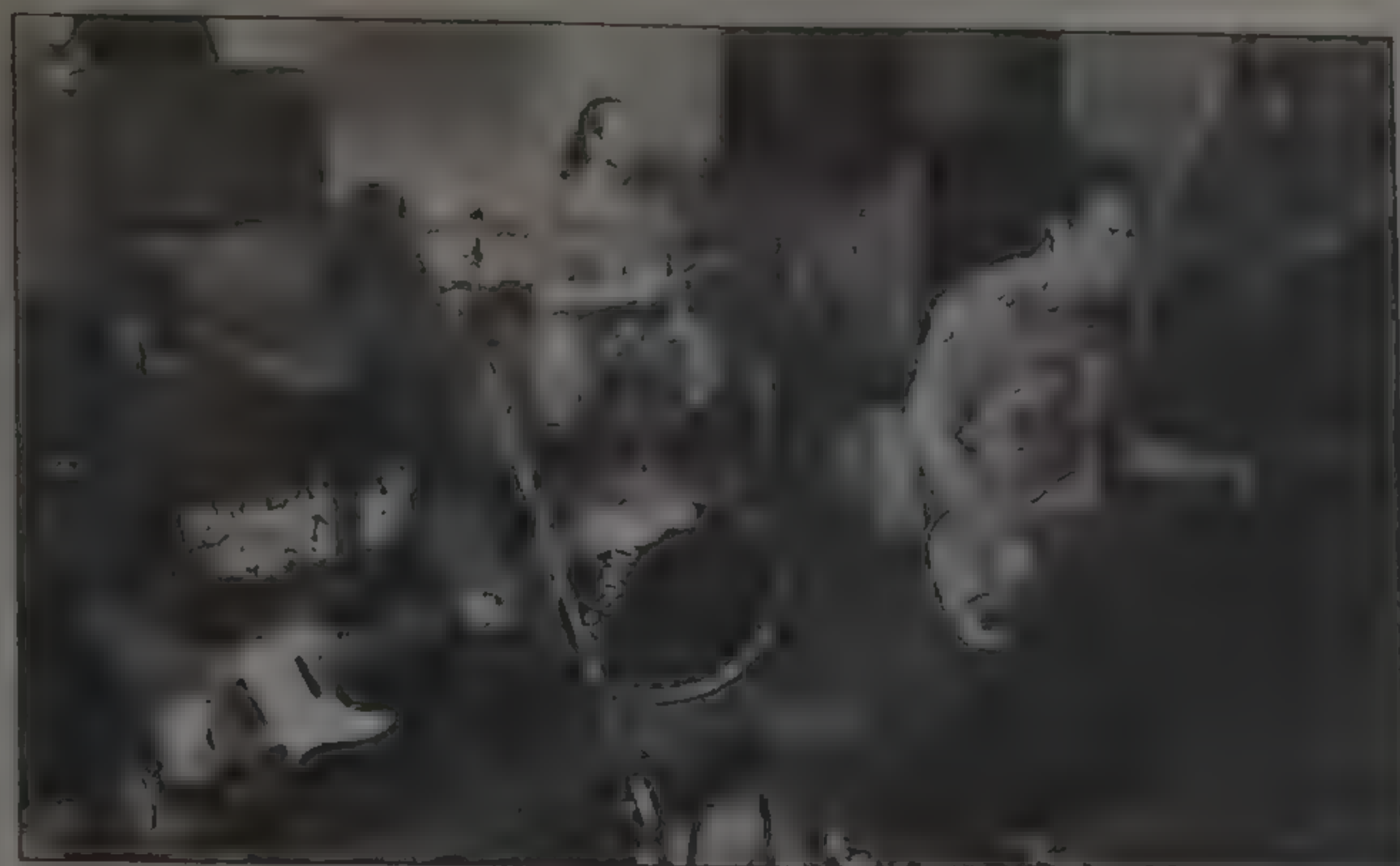
It's fairly readily apparent from the moment you see him. "Fat" Dave Johnston really isn't. He's sort of average weight at best, and even that's only a recent development from his beanpole beginnings.

"Yeah, I'm working on it," he says, twisting himself in his bar stool to reveal the beginnings of the paunch that may one day make his nickname an earnest one. "Mostly it just helps to distinguish myself from all the other Dave Johnstons around. Though I used to be able to get into shows by saying I was Dave Johnston, back when Dave Johnston was the music editor at *Vue*."

With any luck, it won't be too long before he's the Dave Johnston all the other Dave Johnstons are imitating to get into shows for free. Though his band, **the Fat Dave Crime Wave**, have been treating Edmonton to its relentless blues-punk for the better part of two years now, it's only this week that Johnston will finally be releasing a statement more permanent than an ass-kicking live show.

*Brothers and Sisters, This is Rock and Roll*, will be officially set loose to the world this Friday—coincidentally enough the skinny fat man's birthday—and according to Johnston, the album should live up to its title.

"I think part of naming the record *This is Rock and Roll* was seeing all those record covers from the '60s,



PREVIEW

FRI, MAY 4 (9:30 PM)  
**THE FAT DAVE  
CRIME WAVE**  
WITH SMALL TOWN NIGHT LIFE,  
THE BLAZING VIOLETS  
BAR WILD, \$10

which were collections of singles, and they'll be called things like *England's Newest Hit Makers* or '13 Country Classics' or something like that," Johnston explains. "It's pretty direct, but you know exactly what you're getting."

OF COURSE, THERE is the other half of that meaning: as in, not only is this rock 'n' roll, but, brothers and sisters, *this is rock 'n' roll*, not whatever

namby-pamby, guitar-and-drums noodling you're listening to. That interpretation is one Fat Dave himself isn't entirely against, if only because people seem to be attracted to arrogance.

"I figure if you keep telling people that you're the best band in the world, eventually it'll just come true. It's worked for some people, anyway," he says, trailing off as he takes a sip of his beer. "My favourite thing to do is—well, you'll get it a lot where other guys are like, 'Oh, you have an album out now, can I get one?' And I'm like, 'Sure, I'll hook you up, it's only 10 bucks.' And they're like, 'Oh, 10 bucks, that's a pretty good deal.' And I'm like, 'Yeah, you know, usually a guitar lesson costs 25.'" ▼



## At last! Black-death-viking metal defined!

BRYAN BIRTLES / bryan@vuwweekly.com

It seems that today when you start a metal band, you and your friends have to sit down for a long talk about exactly what kind of metal band you're going to be. Will you be black metal? Death metal? Viking metal? Black-death-viking metal? The possibilities are endless, and also a little ridiculous.

When bigger metal acts come to town, I often wonder if they sat down and had a conversation like that. **Uneath**, it seems, most certainly did not.

"I refuse to acknowledge the existence of sub-genres," Uneath bassist Slo Maggard states unequivocally. "Metal's not big enough to have sub-

PREVIEW

TUE, MAY 8 (6 PM)  
**UNEARTH**  
WITH DIMMU BORGIR, DEVILDRIVER, KATAKLYSM  
EDMONTON EVENT CENTRE, \$39 (ALL AGES)

genres."

It is this relative small scale of the metal genre that is keeping it so healthy right now, explains Maggard. During metal's late-'80s heyday, the music had to be watered down in order to appeal to the widest range of people, which was nearly disastrous for real metalheads the world over.

"Keeping metal underground keeps a good base for it," Says Maggard. "In the '80s, when everything became commercialized with metal, it put it at risk when grunge came along and

almost wiped it out."

ADMITTEDLY, IT COMES as somewhat of a surprise that the hard partying members of Uneath can even think back to what music was like nearly two decades ago. When asked what kinds of things he enjoys doing on the road when not playing a show, Maggard was quick to answer.

"I drink, gamble all the time, write books about gambling that aren't published yet, but I'm trying to get published. I drink myself into a blackout nearly every night," he says. And if that's not the definition of a black-death-viking metalhead, well, then they're just going to have to re-write the definition. ▼

Faster...Easier...Better!

BRENT OLIVER PRESENTS  
& JCL PRODUCTIONS  
UPCOMING EVENT LISTINGS:

SATURDAY MAY 5 JCL PRODUCTIONS PRESENTS  
**JILL BARBER** W/ JIM BRYSON AND EAMON MCGRATH  
VELVET UNDERGROUND (DOORS @ 8 PM, NO MINORS)  
ADV TIX AVAILABLE AT LISTEN, BLACKBYRD, AND MEGATUNES

THURSDAY MAY 10 JCL PRODUCTIONS PRESENTS  
ARTS & CRAFTS ARTISTS...  
**APOSTLE OF HUSTLE**  
W/ KRIS GLABUSH AND HILLS LIKE WHITE ELEPHANTS  
VELVET UNDERGROUND (DOORS @ 8 PM, TIX \$12)

THURSDAY MAY 10 BOP PRESENTS  
LEGENDARY CANADIAN PUNK ROCKERS...  
**TEENAGE HEAD**  
W/ THE MARK BIRTLES PROJECT & THE B-MOVIES  
STARLITE ROOM (DOORS @ 8 PM, TIX \$19)  
ADV TIX AVAILABLE AT BLACKBYRD, LISTEN, FREECLOUD, & TICKETMASTER

SATURDAY MAY 12 BOP AND JCL PRODUCTIONS PRESENT  
**JOEL PLASKETT EMERGENCY**  
W/ PETER ELKAS - STARLITE ROOM (DOORS @ 8 PM, TIX \$19)  
ADV TIX AVAILABLE AT BLACKBYRD, LISTEN, MEGATUNES & TICKETMASTER

THURSDAY MAY 17 JCL PRODUCTIONS PRESENTS  
**DANNY MICHEL** W/AMY SEELY & ALEX BROOK (A.K.A. SOUND SYSTEM)  
CONVOCAATION HALL, U OF A CAMPUS (DOORS @ 7 PM, ALL AGES)  
ADV TIX AVAILABLE AT BLACKBYRD, LISTEN, MEGATUNES & TICKETMASTER

THURSDAY MAY 17 SUBTERRANEAN SOUND & BOP PRESENT  
**Z-TRIP** STARLITE ROOM (DOORS @ 9 PM)  
ADV TIX AVAIL AT BLACKBYRD, LISTEN, FOOSH, CHOCOLATE, STULKA & TICKETMASTER

SATURDAY JUNE 9 STARLITE ROOM & BOP PRESENT  
**CHOKE - FINAL SHOW!**  
W/ GHOSTS OF MODERN MAN & MANY MORE • STARLITE ROOM (DOORS @ 8 PM)  
ADV TIX AVAILABLE AT BLACKBYRD, LISTEN, FREECLOUD & TICKETMASTER

SATURDAY JUNE 23 BOP AND JCL PRODUCTIONS PRESENT  
LAST GANG ARTISTS  
**MOTHER MOTHER**  
W/ D.B. BUXTON & GUESTS • VELVET UNDERGROUND (DOORS @ 8 PM, TIX \$10)

SUNDAY JUNE 24 BOP PRESENT  
K RECORDING ARTIST FROM OLYMPIA, WA  
**CALVIN JOHNSON** BEAT HAPPENING  
W/ JULIE DOIRON AND FIELD & STREAM • LISTEN RECORDS  
ALL AGES EARLY SHOW (DOORS @ 6 PM, SHOW AT 6:30)

FRIDAY JUNE 29 LISTEN PRESENTS  
**DESTROYER** W/ THE HYPNOTICS & ORIOLOU  
AT THE STARLITE ROOM  
TIX ON SALE MAY 10 AT 10 AM

BRENT OLIVER JCL PRODUCTIONS



# EDMONTON EVENT CENTRE UPCOMING EVENTS:

SAT  
MAY  
05



SUN  
MAY  
06



TUE  
MAY  
08



THU  
MAY  
10



FRI  
MAY  
11



WED  
MAY  
30



Wonderland 2

EDMONTON EVENT CENTRE  
#2556 8882-170 ST. {WEST EDM MALL} • 489-SHOW  
EDMONTONEVENTCENTRE.CA

LISTINGS FOR YOU

# MUSIC WEEKLY

WED. 10:30 PM  
THU. 10:30 PM  
FRI. 10:30 PM  
SAT. 10:30 PM  
SUN. 10:30 PM

## THU LIVE MUSIC

**BACKDRAUGHT PUB** Open stage, 9pm  
**BLIND PIG** Moose head Thursdays  
Open stage, 9pm-1am  
**BLUE CHAIR CAFE** Bob Jahng with  
Marc Ladouceur 8pm, donations  
**CARDIOPHOBIC PARTY PUB** Open  
stage hosted by Alberta Crude, 8-10pm  
**DRUID** Open mic hosted by Chris  
Winters every Tue, 9pm  
**DUSTER'S PUB** Jam hosted by Brian  
Trotter

**EDDIE SHORTS** Open stage and bend  
showcase hosted by rock 'n' roll Kenny  
**FOUR ROOMS** Marc Beaudin, 8pm  
**HULBERT'S** Thursday night singer-  
songwriter, roots, blues, and folk night  
Back Porch Swing Duo Penny and Jim  
Malmberg, 8pm, no cover  
**THE IVORY CLUB** Live Dueling Pianos  
no cover, 8pm

**JAMMERS PUB** Thursday open jam, 7-  
11pm  
**J AND A BAR AND GRILL** Open stage  
with The Poster Boys (pop/rock, blues)  
8:30pm-12:30am

**JURGENE HADENBERG** Open stage  
8:30pm-12:30am  
**JURGENE'S PIANO BAR** Open stage  
8:30pm-12:30am  
**KNOTS GARDENS** Open stage  
8:30pm-12:30am

**O'BYRNE'S** David Simpson  
**ONE ON WHYTE/URBAN LOUNGE**  
Blind Master Poe, The Burnin' Sands

**STARLITE ROOM** Open stage  
8:30pm-12:30am  
**WILLY'S** Open stage  
8:30pm-12:30am

**WUNDERBAR** Tippy Agoogo Jam ses-  
sion. Featuring LEO & John Armstrong  
on Theremin and O'dyssey Vin, 9:30pm, \$5

## DJS

**BACKROOM VODKA BAR** Open stage  
8:30pm-12:30am  
**BATH HOUSE'S LOUNGE** Open stage  
8:30pm-12:30am

**BLACKDOG FREEHOUSE** Open stage  
8:30pm-12:30am  
**BUDDY'S** Wet underwear contest with  
Mia Fellow, midnight, DJ

**ESMERALDA'S** Big and Rich Thursday  
top 40, country  
**FEVER** One + One James Zabelle (UK),  
Nic Fanciulli (UK), Luke Morrison, 8pm  
door \$20 (adv) at Footh. Treehouse  
Records Colourblind Alex WEM Hair  
Fever TicketMaster

**FILTHY NASTY'S** Punk Rock Bingo  
with DJ S W A G  
**FUNKY BUNDA** (Jazz/Ave) Open stage  
8:30pm-12:30am

**GAS PUMP** Ladies Nite Top 40/dance  
with DJ Christen  
**GRAND SPIN** Open stage  
8:30pm-12:30am

**THE BASH** Open stage  
8:30pm-12:30am  
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8:30pm-12:30am

**NEW CITY** Love 80s Thursdays 9pm  
door, no cover  
**ON THE ROCKS** Salsaholic Thursdays  
Dance lessons at 8pm, Salsa DJ to follow

**OVERDRIVE NEIGHBOURHOOD PUB**  
Open Jam Hosted by Jenny Joy every  
Saturday, 9pm  
**SPARKS** Open stage  
8:30pm-12:30am

**THE ROOST** Gorgeous. featuring hostess  
Dr. Lenora Tronic, Drag Kings and Queens  
burlesque and rotating game shows  
bands upstairs monthly  
**STANDARD** DJ Danny Howells (UK),  
6-8pm, 8-10pm, 10-12pm, 12-2am  
Freehouse, Underground (WEM)  
Bathhouse

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Bathhouse

WLCM DJ Nik 7 of Short Out Out Out  
Out 8pm (door), \$7 cover

## FRI LIVE MUSIC

**THE BLACKSPOT** Open stage  
8:30pm-12:30am  
**BLUE CHAIR CAFE** Robin Hunter and  
the six foot bullies, Sarah Nomi Metzner  
8pm, \$12  
**B SCENE STUDIOS** Althea Cunningham  
(CD fundraiser), 8pm, \$25 (door/\$20 (adv)  
at TIX on the Square  
**CASINO EDMONTON** Krista Scoggins  
(country/rock)  
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(country/rock)

**FOUR ROOMS** Marc Beaudin, 8pm, \$5  
**GRAND SPIN** Open stage  
8:30pm-12:30am  
**HULBERT'S** Thursday night singer-  
songwriter, roots, blues, and folk night  
Back Porch Swing Duo Penny and Jim  
Malmberg, 8pm, no cover  
**THE IVORY CLUB** Live Dueling Pianos  
no cover, 8pm

**JAMMERS PUB** Thursday open jam, 7-  
11pm  
**J AND A BAR AND GRILL** Open stage  
with The Poster Boys (pop/rock, blues)  
8:30pm-12:30am

**JURGENE HADENBERG** Open stage  
8:30pm-12:30am  
**JURGENE'S PIANO BAR** Open stage  
8:30pm-12:30am  
**KNOTS GARDENS** Open stage  
8:30pm-12:30am

**O'BYRNE'S** David Simpson  
**ONE ON WHYTE/URBAN LOUNGE**  
Blind Master Poe, The Burnin' Sands

**STARLITE ROOM** Open stage  
8:30pm-12:30am  
**WILLY'S** Open stage  
8:30pm-12:30am

**WUNDERBAR** Tippy Agoogo Jam ses-  
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Edgy Toonfish come early to avoid line-  
up, no cover before 10pm

**DAANTE'S BISTRO** Text Messaging  
Singles Party for singles 25-40, com-  
pletely anonymous, totally addictive  
**DELTA BUNDA'S** Open stage  
8:30pm-12:30am  
**ESMERALDA'S** DJ Jimmy Friday, 8pm  
door, no cover  
**FEVER** Global Fridays: R&B, hip hop, reg-  
gae, reggaeton and mash-up  
**FUNKY BUNDA** Open stage  
8:30pm-12:30am

**GAS PUMP** Top 40/dance with DJ  
Christen  
**HALO** Mod Club: indie rock, new wave,  
Brit pop, and '60s soul with DJ Blue Jay,  
DJ Trow D, no cover before 10pm, \$5  
(after 10pm)

**IOZZ** A-Rock and Hatchmetik with Merik  
Mey and DJ Echo featuring Bailefunk  
Electro, Booty, Ghettofunk, Bmore, Juke  
and all other serious party jams, 9pm  
door, \$10

**LEVEL 2 LOUNGE** Hypnotic Friday  
Breakbeat, house, progressive and electro  
with Groovy Cury, DJ Fuze  
**NEW CITY** Bitch! Bitch! Bitch! with DJS  
Derwish, Greg Gory, Brad Habit and

guests, no minors, 9pm (door), \$5  
**NEW CITY** Friday Night Freak Out  
rock/roll/punk/indie/newandusedcandy  
with DJS Jesus and Anarchy Adam (from  
CJSR's Your Weekly AA Meeting), 8-  
11pm

**OVERDRIVE NEIGHBOURHOOD PUB**  
Retro to New classic rock, R&B  
urban and dance with DJ Mikee, 9pm-  
2am, no cover  
**RED STAR** Loaded Friday: indie rock and  
Brit pop with DJ Ready-made Frybox

**THE ROOST** Fridays All Request Dance  
Party with DJ Jazzy with rotating shows  
every week \$4 (member) \$5 (non-mem)  
\$5 (door)

**ROUGE LOUNGE** NYC Nights. Salsa-  
Merengue-Bachata-House-Reggaeton-  
no cover, 8pm

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**WUNDERBAR** Tippy Agoogo Jam ses-  
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Choir, 7pm, \$15 (adult)/\$10 (student/sen-  
ior) at TIX on the Square

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## Teenage Head could very well be better than you remember

EDEN MUNRO / eden@vancouverweekly.com

**Y**ou never know when you're going to learn a little historical trivia. It turns out that the night before our conversation, Gord Lewis, guitarist for Canadian rock 'n' roll stalwarts **Teenage Head**, was practicing late with the band working out an arrangement of "O Canada." While doing a bit of research on the song, Lewis learned that "O Canada" didn't become our national anthem until 1980, 100 years after it was written. Up until that point, it was just a national song. Lewis even notes that he remembers going to hockey games as a kid and hearing "God Save the Queen" at the beginning.

History is something that Lewis has in his mind when it comes to **Teenage Head**, too. Lewis maintains the band's website, posting a variety of photos and news clippings from throughout the band's history, though he doesn't do this at the expense of the present, also including such items as the handwritten lyrics for a new song that the band has worked up.

"It's a combination of the history and the contemporary," explains Lewis. "I wanted to get the history of

**PREVIEW** THU, MAY 10 (8 PM)  
**TEENAGE HEAD**  
WITH MARK BIRTLES PROJECT, 8-MOVIES  
STARLITE ROOM, \$19

the band, which is why I started with the photos of when we started in '75, and then still deal with the present as well and fill in all the blanks in between. That's the idea behind that whole thing."

**TEENAGE HEAD HAS** put in a lot of hard work over the years and now Lewis and his bandmates are primarily interested in enjoying themselves. Of course, that's not all that different from when they first started out as kids, but Lewis admits that some things have changed for young musicians trying to break into the music scene today.

"There's more options, there's more opportunities, but I think there's a lot more competition with the young bands because there are a lot more playing," he says. "It was kind of a novel thing to form a band when we started. We all went to the same high school and we were the only rock band in the high school, which I think

you'd find pretty unusual today.

"It was a brand new thing and it was unheard of to go play a club and do original material, and that's what that whole punk thing was about, finding a desolate room, a room that wasn't doing any business and talk to the club owner and say, 'hey, we'll put 50 people in here, you keep the beer sales and just let us do our thing,'" he continues, noting that today there are more all-ages shows than when he started playing. "You can get on a bill with five or six bands and at least perform, at least get out there and play."

While Lewis admits that the higher numbers of bands today means more competition, he says that everything really just comes down to how much fun you're having while playing music.

"The bottom line is—and it's the same thing that it always is—if you can stay together and be a band and stay friends and keep on creating and having a focus, it's still the same no matter what time period; people are gonna like you or they're not," he laughs. "I'd have to say it's pretty much the same in that respect—it all comes down to the music and getting out there and doing it and not giving up." ▼

## E-Town band shoots for three times lucky

EDEN MUNRO / eden@vancouverweekly.com

**E**dmonton's own **Social Code** is set to release its second album this week. It's been a long and arduous road for the guys in the band, as they have changed labels twice after their first album, ultimately landing on Universal here in Canada.

Besides the label switch, vocalist Travis Nesbitt says that there have been other changes this time out as well. Where the band recorded its first album in Los Angeles at a big time studio, the new one was recorded in a home studio at the bass player's house.

"We just stripped his basement apart and recorded it there, and there were no constraints on money," Nesbitt explains. "We could

**NEWS LOCAL BOYS**

stay in the studio and work out stuff for as many hours as we wanted. It just gave us the opportunity to explore what we really wanted to do musically instead of just pumping out 11 tracks to get a CD."

Nesbitt admits that while the band is happy with the first album, the members simply felt that it was time for them to spread their wings a bit and try out some new musical ideas.

"We had so many songs for this record—my computer's full of a hundred song ideas," he says. "Typically, we'd put it in the middle and everybody would hack out each part and



we'd find ourselves rewriting and rewriting all the time. This way, by the end of the day it was exactly what we wanted." ▼

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**Darlene Chepil Reid:** Sol de Sol (2005) for string quartet

**Piotr Grela-Mozejko:** Trance-Paining (Black Wings Has My Angel) - String Quartet #3 (2007)

## Career? David Celia doesn't need no stinkin' career

JOEL KELLY / joel@vancouverweekly.com

While he's maybe not officially known as the hardest working man in showbiz, **David Celia** certainly relishes the long hours of a professional musician.

"I don't like to waste a minute on the road," says the Toronto-based singer-songwriter, faced with an upcoming tour of eight shows in eight nights in Alberta. "I tell the promoters, 'don't give me any nights off.' It keeps the flow going."

Celia's fervent work ethic is in part due to his other full-time job as a father.

"Having kids cleaned out a lot of the wasteful stuff," he explains over the phone, children giggling in the background. "When I get to play a gig, I don't get to rehearse, I just get up and play. If anything, it's forced me to be more spontaneous."

**CELIA IS PRETTY BLUNT** about his disdain towards the current state of music in Canada. More specifically, it's the lack of spontaneity in today's music that bugs him.

"Most of the music I hear on the radio, it's overproduced," he notes. "There's such an overabundance of crappy music everywhere."

Part of this he attributes to the rise of accessible and inexpensive recording technology that allows pretty much anyone to record an album and join the singer-songwriter scene. "They expect success and sales to fall into their lap," he says. "That's not real success. That should not be your priority. That's why there's such a boring pile of music out there."

"A lot of those people are my friends," he continues, "and I don't dislike them for it, but it's just a waste of time. There [are] a lot of insecure artists."

Celia is more concerned with playing in front of an audience than the current status of his career.

"I've always been a musician, but a career?"



**PREVIEW**

MON, MAY 7 (8 PM)  
**DAVID CELIA**  
WITH SHAWN COLVIN  
CITADEL THEATRE, \$42.50

Never. I still don't think of myself as having a career," he explains. "Career is a weird word. I know people who work and work and work and they don't really think about what they're working for."

"Ultimately, if people like what I'm playing, then that's great. I don't want to be trying to convince anybody." ▼

## Set Your Goals (and your odometer)

BRYAN BIRTLES / bryan@vancouverweekly.com

Though almost any band will tell you that they live by the Jack Kerouac maxim that "the road is life," it seems that few can possibly compare to San Francisco's melodic hardcore sextet **Set Your Goals'** adherence to that mantra.

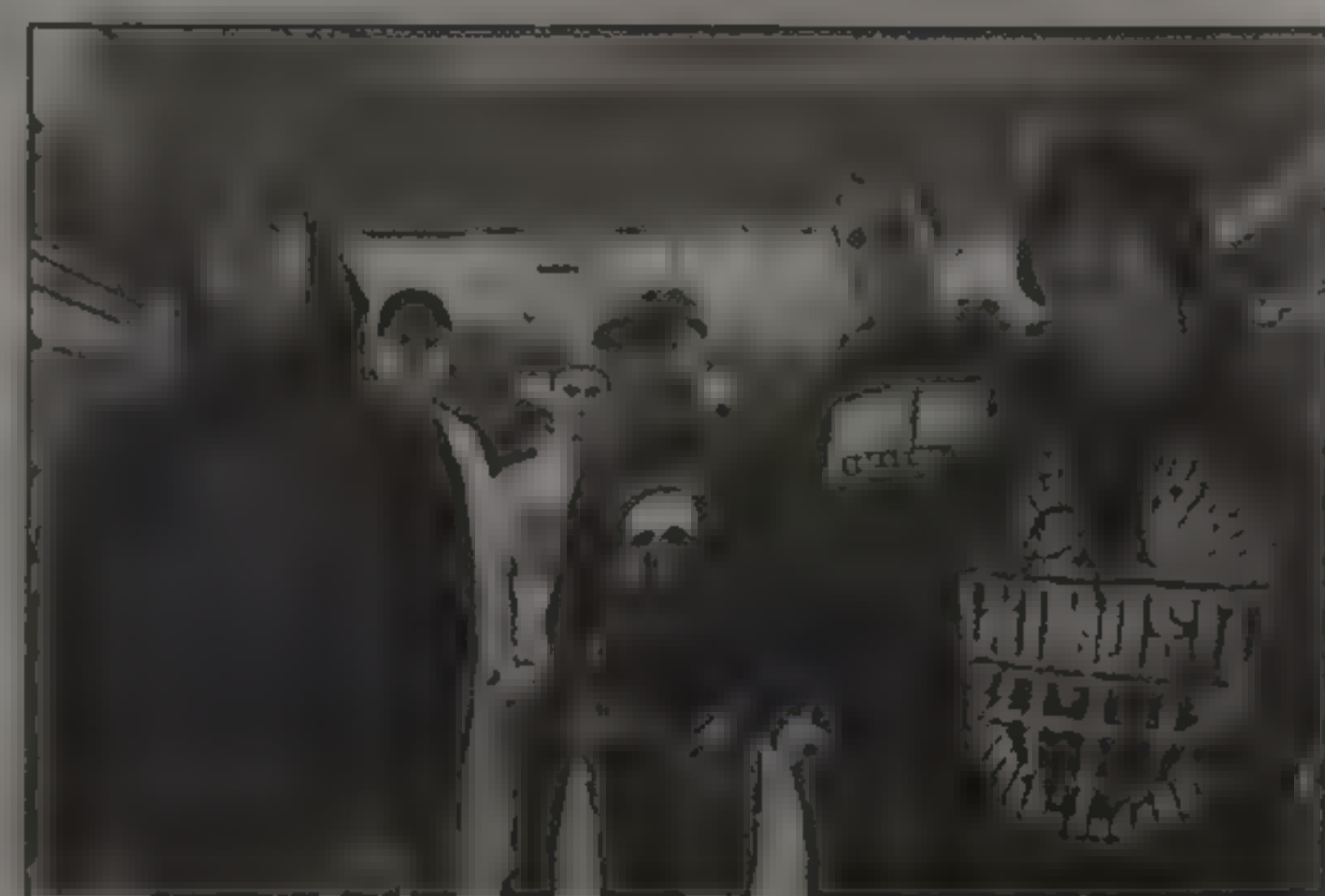
By the time the band rolls into Edmonton this week, it will have been on the road for nearly three months—a long haul in and of itself—and won't be getting off the road until mid-September. That's seven months!

"It's not as tough for us as people expect," explains co-vocalist Jordan Brown. "We've spent so much time touring that we kind of got used to it. I love it. It's one of the reasons we started the band: because we wanted to see the world."

And even though the band—rounded out by Mike Ambrose on drums, Audelio Flores and Dave Yoha on guitar, Joe Sauce on bass and Matt Wilson who shares vocal duties—gets to go places and play shows in far away lands, its members are looking forward to an extended stay north of the 49th parallel.

"This will be the longest we've spent in Canada," says Brown. "Canada's always been amazing for us and we definitely love Tim Hortons. I wish we had them here."

**BROWN AND THE REST** of Set Your Goals see this



**PREVIEW**

THU, MAY 10 (5:30 PM)  
**SET YOUR GOALS**  
WITH DAGGERMOUTH, NO TRIGGER, HOSTAGE LIFE,  
MAPPING THE ESCAPE, THE JOHNSONS  
AVENUE SKATE PARK, \$12 (ALL AGES)

constant touring as the easiest way to stay in touch with their fans, as well as make new ones. Brown explains that the band is heavily committed to their fanbase, going so far as to answer nearly every MySpace message that the group receives.

"It's harder on the road, but it's something I enjoy doing—connecting with people who like our band," he says. "If a kid is going to take the time to write us, we can at least take the time to write them back." ▼



# C'mon and chk chk chk it out!!!

PHOTOGRAPH BY BRIAN W. BRYAN

I used to be that having a band required everyone in the band to be in the same place at the same time. Through the wonders of the internet, however, these days that's not nearly as true.

But having a separated band presents challenges that need to be overcome if a totally rocking album is to be made. Prior to recording 2004's *Louden Up Now*, a significant part of !!! moved from their home base of Sacramento to New York City, and emails became imperative to the writing process.

That record was the sound of us trying to negotiate the whole situation, trying to write songs and record songs bi-coastally," explains drummer John Pughs. "A lot of us felt it lacked a feeling of an organic band playing together. It sounded like a bunch of different elements assembled from all over the country—which is what it was."

On the newest album, called *Myth Takes*, the band sent files back and forth, but also rented a house in Nashville for a month so they could have some time together to be a real band again.

"We employed all the methods we learned on *Louden Up*, but I think we got a little bit better at them and we're a little more focused," Pughs says. "Also we realized that it's essential that we be in the same place for a concerted amount of time."



PREVIEW

SUN, MAY 6 (8 PM)  
!!!  
WITH NIX 7 & JAYCIE JAYCE DJ SET  
STARLITE ROOM, \$17

**THESE DAYS IT MIGHT** seem like every band you hear about has some dancy elements to it, but when !!! first started out, they toured through the Amer-

ican punk and hardcore circuit, playing mostly to dumbfounded stares.

"Sometimes it's a sign that you're doing something right when people react in that way," says Pughs. "We were asserting the fact that punk music is free music. We were always looking for futuristic sounds and futuristic music. When you're making future music, you have to wait until the future for people to fully get it." v



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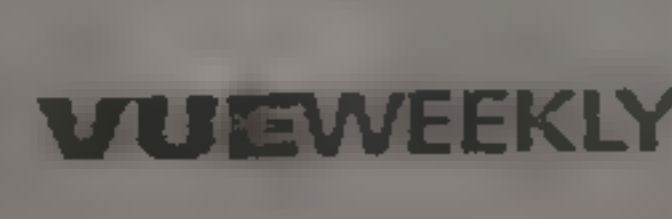
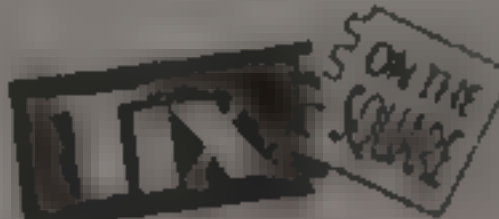


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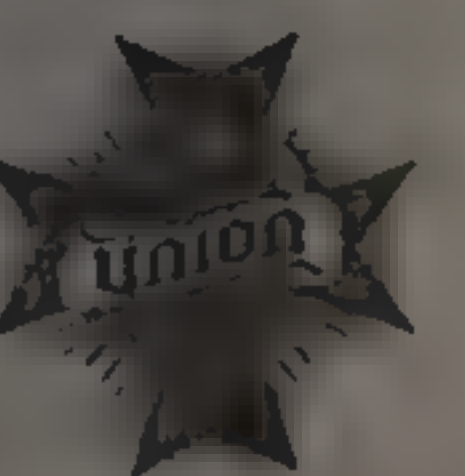
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**PREVUE / FRI, MAY 4 (7 PM) / EAMON MCGRATH / WITH THE KNEE JERKS, ORANGE IN THE LIGHT / BLACKSPOT CAFE (15120A STONY PLAIN ROAD), \$9 (ALL AGES)** Eamon McGrath is following the call of the music. He gets out and plays as much as he can, and he doesn't sit around waiting for a big record deal. While McGrath has an album coming out this year on Champion City Records, that doesn't mean that he's stopped writing and recording in the meantime. McGrath says that he simply likes to get his songs out there, capturing the moment and then moving on to the next melody along the way. So, if you want to check out some of his languidly paced prairie strumming right now, you can; he's made *Zebra*, a lo-fi album that's refreshing in its honesty, available for free download. Check it out at [myspace.com/eamonmcgrath](http://myspace.com/eamonmcgrath), and then get out and catch him at one of the gigs he's playing around the city. Besides the one at the Blackspot Café, McGrath is opening for Jill Barber and Jim Bryson at the Velvet Underground on May 5, and for the Loose Change Trio at New City on May 8. —EDEN MUNRO / [eden@vuwweekly.com](mailto:eden@vuwweekly.com)



**PREVUE / FRI, MAY 4 (8 PM) / TROLE / WITH THE UNCAS, RED RAM / KHZ** Coming out from under the bridge to spread their own hepcat blend of swing rockabilly, J Trole Taylor and the rest of the boys in Trole are making their way from what they call Skin City, Ontario to Edmonton. The four-man posse of punk balladeers have some surf-guitar bluesy licks stuffed under those monstrous belts, and seem keen on sweatin' for the crowds. Unfortunately, *Vue* couldn't get a hold of Trole for an interview—must be too busy harassing them billy goats. —GAVIN MEALING / [gavin@vuwweekly.com](mailto:gavin@vuwweekly.com)

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SATURDAY MAY 5 / RAIN RECRUITING OUTRAGE FROM VANCOUVER...

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## WITH NIK7 & JAYCIE JAYCE

(OF SHOUT OUT OUT OUT OUT) DJ SET

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## UPCOMING EVENTS

FRIDAY MAY 4

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WITH GREAT AUNT IDA (FROM VANCOUVER)

SATURDAY MAY 5 JCL PRODUCTIONS PRESENTS...

## JILL BARBER

AND HER BAND WITH JIM DRYSON & EAMON MCGRATH

THURSDAY MAY 10 JCL PRODUCTIONS & STARLITE PRESENTS...

## APOSTLE OF HUSTLE

HILLS LIKE WHITE ELEPHANTS / KRIS CLABUSH AND THE STARLIGHT TOUR

FRIDAY MAY 11

## DUSTIN BENTALL

DEEP DARK WOODS / OH SUSANNA

SATURDAY MAY 12 PAPERBIRD MUSIC PRESENTS...

## NATIONAL FROST

WITH GUESTS

MONDAY MAY 14

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THE IGNITERS / THE SINISTERS

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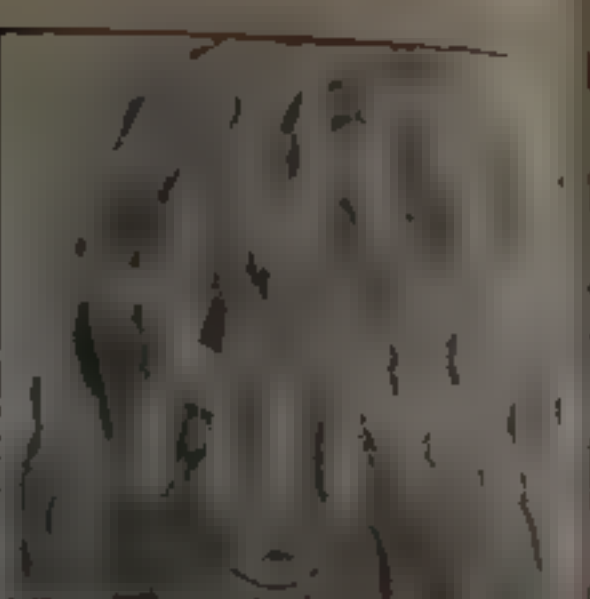
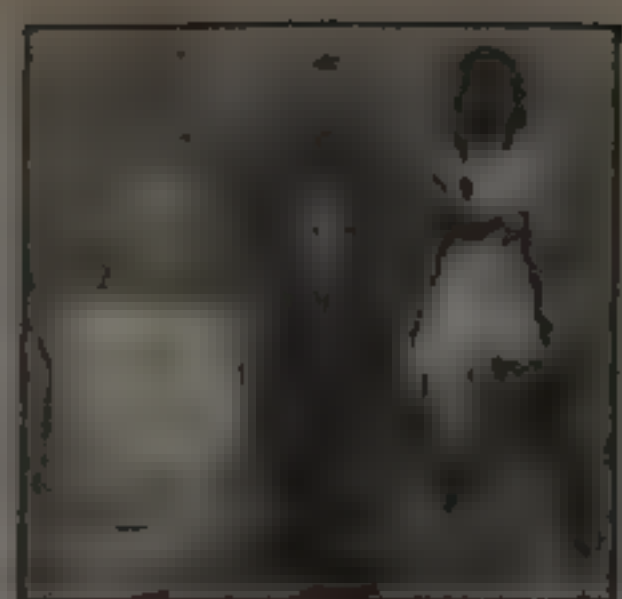
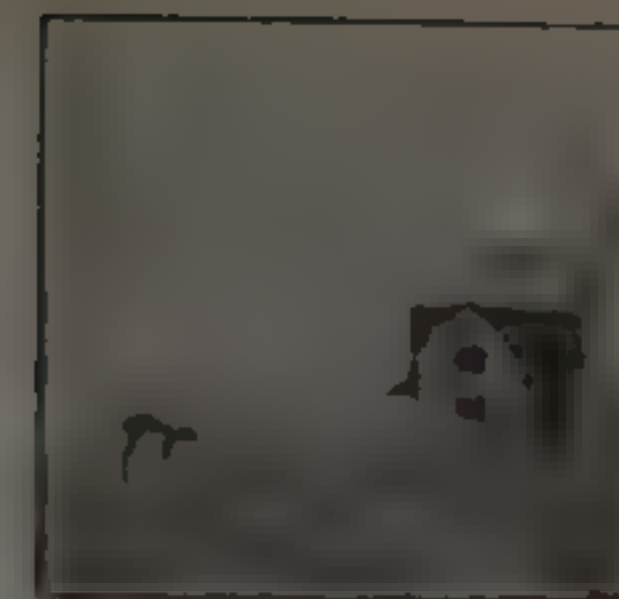
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ALBUM REVIEWS

## NEW SOUNDS



### JIM BRYSON WHERE THE BUNGALOWS ROAM KELP

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

The precious surreal Canadiana digi-collage enveloping Ottawa songwriter Jim Bryson's third record is a

solid indicator of the current moment in design, but the contents within the waggishly titled *Where the Bungalows Roam* suggest a different kind of packaging is in order, one from an era devoid of irony and less visually sophisticated. Maybe one where Bryson would be pictured barefoot at a piano in what looks like a travel writer's den. Or Bryson, self-consciously gazing into the camera as he leans against a tree, autumn afternoon sunlight streaming through his newly sported fabulous moustache.

If this sounds like the Halcyon days of the early '70s, it's because it does. Bryson evokes the relaxed polish of SoCal and East Village songwriter pop, offering up music that's lovely, laid back and sharp, buffed by production that mimics analogue warmth and balances it with clean precision possible only through new-ish audio geegaws. It's a savvy and subtle effect, with the synthesis of these qualities making the album less a revival or relic than a celebration of a time of great musical possibility, when rock's rebel nighttime energy woke up to morning-after hangover of reflection. The same trick repeats in the construction of the songs, with the timelessness of Bryson's writing antagonized by a masterfully restrained version of the irregular-orchestra instrumentation of current DIY folk-pop rogues.

And his voice? Bastard child of

James Taylor and Carole King. Yeah. Bryson opens for Jill Barber at the Velvet Underground on Sat, May 5.

### TONI AMOS AMERICAN DOLL POSSE EPIC

CAROLYN NIKODYM / carolyn@vuweekly.com

As talented and prolific as Toni Amos is, she is also a disconcerting artist. I'm not sure what it is; maybe it's that she is talented and prolific. Part of it is that some of her compositions are so achingly beautiful but some of her lyrics so blunt. Regardless of what it is, her ninth studio album *American Doll Posse* has it—in spades. Taking on five different personas—Clyde, Isabel, Pip, Santa and Toni—Amos gives up a soothing soup of her own different sounds, from the pared down keyboard ballad of "Dragon" to the romping rocker of "Big Wheel." She even allows for some raucous guitars to take centre stage once in a while. Beyond the five different women—each with her own blog, no less—involved in the album, the 23 tracks make it a little hard to know where to begin. See what I mean about disconcerting?

Beginning with Isabel's blatantly political "Yo George," Amos hasn't strayed from her acerbic expression as she sings about "the madness of King George." While I can't say that I disagree with the sentiment, it does seem a little bit of an elementary way to start the album. But Amos quickly washes that feeling away with three strong rockers, her tongue taking turns between being planted in her cheek—describing herself as a MILF in the aforementioned "Big Wheel"—to

spitting out anger at the whoring side of the music biz in "Teenage Hustling." Although not everything on the album works for me, Amos has managed to both sound like herself and update what we've come to expect—not an easy thing to do—and her fans will not be disappointed.

### THE INNOCENCE MISSION WE WALKED IN SONG BADMAN

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

Consummate and reliable crafters of gentle acoustic jolite-folk, the aptly named Pennsylvania outfit the Innocence Mission has built a solidly devoted fanbase over their two decades in existence. Chief songwriter Karen Peris is the Joan Didion of lyrics weaving intimate lines of subtle portraiture and low-key poetic observances together to limn larger truths (Imagine transforming light and shadow dancing on a sylvan brook into music and you have a close approximation of the characteristic Innocence Mission sound—percolating, organically imperfect and reflective, accented by bright and roomy production).

Their last proper record, 2003's immaculate *Befriended*—in the interim they re-released 1999's wonderful *Birds of my Neighborhood* and an album in 2004 of classics reinterpreted for children's quiet time listening—was a thematic celebration of friendship tinged with melancholic regrets and loss. The buoyant *We Walked in Song* has an even more universal topic best summed up by the title of the first track, which is repeated in a later song as a refrain: "Brotherhood of Man." Lovingly coaxed into being by Peris' sweet, indefinably accented voice, it marvels at the capacity of human connection to palliate sorrow and fear and enrich the stories of our lives.

Not for cynics or those impatient with sentimentality, but a work of great beauty and consequence for ears exhausted by narcissism and irony.

### PARTY CHIMP CUP MONITOR

BRYAN BIRTLES / bryan@vuweekly.com

This band is amazing because of its contradictions. Sometimes it seems like you've got this sludgy band with incomprehensible yelling, but then your skull gets cut with the most melodic hook you've ever heard. It sounds like your 13-year-old brother and his friends in the basement trying to bang out disco songs. On garage sale guitars. That they bought that very afternoon. But it's good, oh so good.

Although you could sort of com

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# Music is dead. Long live music!

**MUSIC** **ENTER SANDOR**  
STEVEN SANDOR  
STEVEN@VUEWEEKLY.COM

are this to Nirvana because of the mix of power chord sludge and pop music sensibilities, the biggest difference is how much fun this album is. It is not exactly geared towards those kids in the black hoodies and huge jeans who try to bum smokes off you at the bus stop. When I was wearing a black hoodie and huge jeans I never would have liked this. Though it's loud and crunchy, there's not nearly enough angst.

Apparently Part Chimp has some sort of a following in Britain, but next to nothing here in North America. That's too bad. Whenever a band does make the jump, it's something totally disappointing like the Arctic Monkeys instead of something like this or Art Brut. Damn you Atlantic Ocean! We demand higher quality!

**MY ROBOT UNICORN**  
**LIVING ON THE EDGE OF A CLIFF**  
REVIEW

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

**THIS ROCKS** Realized and recorded in a week around Valentine's Day, *Living on the Edge of a Cliff* debuts the playful (or perhaps play-fey) dink-pop of My Robot Unicorn, aka unfairly talented local writer/musician Marshall Watson. ("Dink-pop?" "You know, when they make the music thinking about this really huge, orchestra-scaled pop vision of their sound, but actually make the music with this tiny skeleton of instruments on home equipment with their shitty little toy piano or something going 'dink-dink-dink'." "Oh. Okay.")

The Herculean title conveys both Watson's grandiosity of ambition and the ambiguously cavalier nature of his delivery, and also portends the chatty (sometimes catty) makeshift urban fables within. Ranging from little-baby-furry-mammal-kinda-cute to touchingly aching to wittily petulant, *Cliff* is much more like a series of cool comic strips than any kind of cinema, powered by the pinwheel sparkle of acoustic guitar, banjo, harmonica, tambourine, the dink-dink-dink of glockenspiel alongside Watson's engagingly flawed voice. Uptempo songs stagger around like a tipsy monkey wielding a music box, while morose ditties suggest a lighter-hearted Morrissey coming home alone to a coldwater flat he shares with Squeeze.

The "dink" motif continues to the final track, when Watson sings a savage eff-off, words tumbling out with the wounded laceration of heart-break/pridebreak: "you sucked in bed it's true / you're a boy too / we have the same parts / you should have known what to do' before triumphantly summing up with, "your penis is small and you can't cook at all." Ouch.

So, when was the last time you actually bought a CD?

If you answer, "I can't remember," then you are joining a growing group of Canadians. I remember it was just a decade ago that, despite all the promo material I'd have to sift through for various interviews and reviews, I'd still find time to buy two or three discs a week.

But those days are dying. According to the Canadian Recording Industry Association, music sales fell 35 per cent in the first quarter of 2007, the largest drop CRIA has ever tracked. That included all "physical" formats of music, including DVDs and vinyl.

In 2006, music sales dropped 12 per cent over 2005. But this decrease is more alarming for the industry. Why? Because, according to CRIA, this drop isn't being accounted for in online music sales.

"Digital music sales, estimated at about six per cent of the Canadian market in 2006, are falling far short of replacing lost CD and DVD sales," stated the CRIA release.

So, of course, CRIA blames the pirates. And, I will allow, with a history of 10 - 15 per cent drops in business over the past few years, that online swapping of files has affected the bottom line.

But I have a hard time believing the entire 35 per cent is to be blamed on

piracy.

Because, sooner or later, the music industry as a whole has to consider an even more serious issue: never in its history has it issued as much dreck as it does at this moment. Through major-label mergers, many of the artists that labels kept around as "boutique" (or what we used to refer to as "alternative") artists were discarded. Now, in a world filled with podcasts and satellite radio, where listeners aren't forced to listen to the top of the pops, this is the time the majors should have been discarding the cost-heavy pop stars and investing in those underground acts.

Why? Because pop stars don't sell records like they used to. The fact that bands like the Shins and Modest Mouse can compete with Nelly Furtado and Justin Timberlake at the top of the charts shows us that, in 2007, a pop star doesn't sell that many more records than interesting bands. And the Shins and Modest Mouse don't alienate people from the music biz like empty pop bands do. The industry needs to go back to where it was in the early '90s and try to find the next Nirvana, not the next Christina.

Major labels need to embrace choice—and give people more bands to choose from, not less. The tide won't turn until a lot of attitudes are changed, and some money is pitched into A&R. ▽

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

**HAIKU** **QUICK SPINS**  
WHITEY AND TB PLAYER  
quickspins@vuwweekly.com

**ALLEY DUKES**  
**... GO BACK TO COLLEGE**  
**FLYING SAUCER**  
Shitty joke-songs make  
These guys the Moxy Fruvous  
Of rockabilly

**JOHN PRINE & MAC WISEMAN**  
**STANDARD SONGS FOR**  
**AVERAGE PEOPLE**  
**OH BOY**  
Accurate title  
Old masters content to just  
Mail their shit in

**VARIOUS ARTISTS**  
**THE SECRET SESSIONS**  
**(A RHEOSTATICS TRIBUTE)**  
**ZIONTUN**  
Indie-rock icons  
Get a kiss on the bum from  
Their indie-rock pals

**THE CHOIR PRACTICE**  
**THE CHOIR PRACTICE**  
**MINT**  
With 12 vocalists,  
This soundman's nightmare is like  
Candy for your ear

**MAD CADDIES**  
**KEEP IT GOING**  
**FAT WRECK CHORDS**  
Ska-punk's bloated corpse  
Just refuses to stay dead  
Must cut off the head!

**CALVIN JOHNSON**  
**& THE SONS OF THE SOIL**  
**CALVIN JOHNSON**  
**& THE SONS OF THE SOIL**  
**K**  
Johnson's nasal honk  
Might work for Dub Narcotic  
But fake country? Nope!

**HILARY DUFF**  
**DIGNITY**  
**HOLLYWOOD**  
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And bubblier than 13  
Champagne enemas

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**BEAUTIFUL WORLD**  
**POLYDOR**  
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# EVENTS WEEKLY

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## CLUBS/LECTURES

**ACCESSING JUSTICE PANEL** Edmonton Mennonite Centre for Newcomers, 101, 10010-107 A Ave (804-9663) • Panelists will speak on the resources and services they provide. Part of the May Week Labour Arts Festival • Thu, May 3 (6:30pm)

**AFFORDABLE HOUSING RALLY** Alberta Legislature (478-6521) • Thu, May 3 (10am-noon)

**AGAINST GENTRIFICATION** Alex Taylor School Gym, 9321 Jasper Ave • Public Forum featuring Speakers Neil Smith and Shawna Hohendorf, followed by discussion and snacks • Thu, May 10 (7-9pm)

**ALBERTA COMMUNITY ECONOMIC DEVELOPMENT CO-OPERATIVE** The Westmar, Red Deer, www.abced.ca (496-4875) • Featuring David LaPage speaking on how the community economic development model can engage business in addressing issues that affect the well-being of communities • Fri, May 11 (10am) • Pre-register

**THE ALBERTA WORKING GROUP FOR THE UN DESO** Rm 358 Education South, U of A (492-4441) • Initial meeting, for those interested in education for environmental integrity, economic viability and social justice in Alberta • Fri, May 11 (9:30am-5pm) • Pre-register by May 4

**ANARCHIST BOOKFAIR COLLECTIVE PANEL AND DISCUSSION** Remedy Cafe, 8631-109 St, upstairs (504-9663) • The Radical History of May Day. Part of the 2007 May Week Labour Arts Festival • Fri, May 4 (6:30pm)

**CANADIAN NATIVE FRIENDSHIP CENTRE** 11205-101 St (479-1999) • Basketball, Mon (5-7pm) • Healing Circle, Mon (6-8pm) • Boxing, Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball, Tue (6-8pm) • Sewing Circle, Tue (6-8pm) • Beadwork Class, Wed (6-8pm) • C.N.F.C. Pow-wow, Wed (6-9pm) • Hip-Hop Class, every Thu (5-7pm) • Crea Class, Thu (6-8pm) • Elders and Residency, Fri (all day) • Safe Using and Harm Reduction, last Fri each month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, Fri (6-8pm)

**CITIZENS' FORUM ON THE ALBERTA TAR SANDS** Allendale Community Hall, 6330-106 A St (888-3802) • Meeting every 2nd Sun (7-9pm); sponsored by the NDEnvironment • \$2

**CLOTHING AND BOOK EXCHANGE** StillPoint Healing Centre, 200, 11209 Jasper Ave (452-9388) • Recycle your clothes and books and exchange with others • May 5 (12-4pm) • Free

**COMIC BOOK DAY** Happy Harbor Comics, 10112-124 St (452-8211) • Comic books will be given away, also featuring local artists, including Bob Proctor, who will give a sketches to anyone who brings a donation to the Edmonton Food Bank • Sat, May 5

**CONVERSATION CAFE** Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev. Yvonne Racine • Every Tue (1-3pm)

**CULTURAL PLANNING SESSIONS** (424-2787) • Be a part of Edmonton's arts and culture planning • **South Division 112 Police Station**, 104 Yoville Drive East, Sat, May 5 (2-4:30pm) • Pre-register by phone or by e-mail to cultur-alplan@edmontonarts.ab.ca

**CYBER BULLYING SYMPOSIUM** Grant MacEwan College City Centre Campus, 10070-104 Ave, www.bcsalberta.com (415-1734) • Presented by the Boys and Girls Clubs of Alberta • Opening ceremonies and panel speakers: Fri, May 11 (7-10pm) • Workshops (Youth or Adult workshop streams): Sat, May 12 (8am-5pm) • \$50 (adult)/\$25 (youth 13 yrs+); parents, family members, youth workers and educators

**FOUNDERS' DAY TEA** Rutherford House, U of A Campus • Featuring Ellen Schoeck, author of *I Was There: A Century of Alumni Stories about the University of Alberta, 1906-2006*, book signing and presentation about the traditions of Founders Day Tea at Rutherford House • May 6 (noon-4pm)

**FRENCH MEET-UP** Second Cup, 124 St, 102 Ave (945-5220) • Informal conversation group, all levels of French speakers welcome • Wed, May 9 (7-9pm)

**FUNDRAISING SUCCESS: WHERE TO START** Grant MacEwan College City Centre Campus, Rm B-313 H, 10700-104 Ave (427-5616) • Fundraising for Non-Profits with speaker Tim Hawk • Sat, May 12 (8:30am-4pm) • \$30 (incl. breakfast/lunch); pre-register by May 3

**HOW ANIMALS BRING SPIRITUAL LESSONS** Stanley A. Milner Library (490-1129) • Presented by Eckhart Tolle, Religion of the Light and Sound of God • Sun, May 6 (11-3pm)

**ILLUSIONS SOCIAL CLUB** Roost, 10345-104 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet the 2nd Thu each month (8pm); http://groups.yahoo.com/group/edmonton\_illusions/

**IMAGES ALBERTA CAMERA CLUB** Allendale School, 6415-106 St (459-9778) www.imagesab.ca • Meets every 2nd and 4th Thu (8pm) each month featuring presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels are welcome • \$40 (individual membership)/\$50 (family)/\$20 (full-time student); visitors may attend three times before joining

**LINDA McQUAIN IN EDMONTON** Paramount on Jasper, 10233 Jasper Ave • Mon, May 7 (7:30-9pm) • \$15/\$10 (low income) at the Parkland Institute

**MASTERS, MIRACLES AND MEDITATION** Stillpoint Healing Centre, 11209 Jasper Ave (452-9388) • Panel discussion presented by the Edmonton Transmission Meditation Network • Mon, May 7 (7pm) • Free

**MEDITATION** • **Gaden Samten Ling Tibetan Buddhist Meditation Society**, 11403-101 St, www.gadensamtenling.org (479-0014) by Kushok Lobzang Dhanchoe, beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208-10132-105 St, (425-1050) www.bkwsu.org, Raja Yoga Meditation

**OFFICE OF NATURAL AREAS** Shaw Conference Centre, Salons 3 and 4 (496-6147) • Open house, review the latest draft of the City's proposed Natural Areas Conservation Plan, Natural Connections • Mon, May 7 (noon-9pm); presentations (noon, 4pm, 6pm and 8pm) • Free

**ONE WORLD WORSHIP** St. Andrew's United Church, 9915-146 St (452-4454) • Alternative worship experience • Sat, May 5 (5pm) (beside Crestwood Arena)

**PARENT TALK** (481-1292) Boys and Girls Clubs of Edmonton

offers support groups and workshops for parents at various city locations

**REPTILE AND AMPHIBIAN SOCIETY SPRING SHOW** Sands Hotel Ballroom, 12340 Fort Rd, www.edmontonrep-tiles.com • Featuring special presentations by John Acorn • May 5-6 (Sat 10am-5pm; Sun 11am-4pm) • \$4 (adult)/\$3 (4-18yrs)/children under 4 free

**SELF ESTEEM SUPPORT GROUP** (496-5930) • For women who are experiencing chaos as a result of a life crisis and who feel isolated • Group meets each week

**THE SNAKE, WIND AND BONNET PLUME** Aviation Hangar, 11410 Kingsway Ave (432-0967) • Featuring images, art, and songs inspired by the Yukon's Three Rivers presented on film by Juni Peepre • Sat, May 12 (6:30pm show, 8pm (music and art) • \$30 (door)/\$25 (adv) at Earth's General Store, CPAWS, MEC, Wildbird General Store, Megatunes, and TIX on the Square

**SOCIAL JUSTICE INSTITUTE CONFERENCE** Newman Theological College, 15611 St. Albert Trail, www.albertasynod.ca/social\_ministry/sji2007 (467-2833) • Conference featuring keynote speakers Lee Cormie, Paul Hansen, Kathy Vandergrift • May 3-5 • \$75/\$10 (Thu, May 3 evening only)/\$35 (day Fri, May 4 or Sat, May 5)

**TOASTMASTERS CLUBS** • **City Lights Toastmasters** Downtown (426-5882) Set your own pace to become a comfortable and confident public speaker; meetings every Tue (noon) • **Chamber Toastmasters Club**: Chamber of Commerce, 600, 9990 Jasper Ave (459-5206); Visit us and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and a leader, every Thu (6pm) • **Womans**: Beverly United Church meeting room, 11919-40 St (476-6963) Improve speaking skills, leadership skills, time management, organizational, listening and social skills; every Wed (7-9pm) • **Pursuers**: Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808) www.pursuers.org; weekly meetings to improve your communication and leadership skills in a supportive environment every Wed (7-9pm) • **Chameleon Toastmasters**: Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4808/474-1138) Thu meetings (7-8:30 am) feel confident speaking and build leadership skills

**TOURETTE SYNDROME** Academy of King Edward, 8525-101 St, North door (1-866-824-9764) • Support meetings for TS adults and parents of TS kids • First Wed each month (7pm)

**UNDERDEVELOPMENT AND WAR** Unitarian Church, 10804-119 St • Presentation by Grant Birks • Sun, May 6 (2:30pm)

**VEGETARIANS OF ALBERTA** Riverdale Community Hall, 9231-100 Ave (988-2713/466-1448) • Monthly potluck, bring a vegetarian dish for six; your own cutlery and crockery • Sun, May 13 (5:30pm) • \$2 (member)/\$3 (non-member)

**WASKAHEGAN TRAIL ASSOCIATION** • (417-3254) Free guided hike, approx. 9.2 km at Battle River; May 6 (9am) meet by the Bonnie Doon Recycle, 85 St, 85 Ave • (435-6444) Free guided hike, approx. 11 km at Old Lake; May 13 (9am) meet by the Bonnie Doon Recycle, 85 St, 85 Ave

**WOMEN IN BLACK** In front of the Old Strathcona Farmers' Market • Silent vigil every 1st and 3rd Sat ea month, stand in silence for a world without violence (10-11am)

## QUEER LISTINGS

**AFFIRM SUNNYBROOK-RED DEER** Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies, meet at Sunnybrook United Church every 2nd Tue ea month (7pm)

**AGAPE** Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

**BISEXUAL WOMEN'S COFFEE GROUP** http://groups.yahoo.com/group/bwedmton • Social group for bi-curious and bisexual women • 2nd Thu ea month (7:30pm)

**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

**BUDDY'S NITE CLUB** 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NEI in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexxy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

**DOWN UNDER MENS BATH HOUSE** 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

**EDMONTON MUSIC NIGHT** • A mature social group, couples and singles welcome • E-mail edmontonmusicnight@hotmail.com

**EDMONTON PRIME TIMERS (EPT)** Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet every 2nd Sunday of most months at 2:30pm for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month, email edmontopr@yahoo.ca, www.primetimerswww.org/edmonton

**EDMONTON RAINBOW BUSINESS ASSOCIATION** www.edmontonrba.org • Monthly after business mixer. Network and share contacts in the GLBT business community • Second Wed ea month

**HIV NETWORK OF EDMONTON SOCIETY** 300, 11456 Jasper Ave (488-5742) or contact?@hivedmton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu ea month (fall/winter terms): Speakers Series. Contact Kris (kwellis@ualberta.ca)

**LIVING POSITIVE** 404, 10408-124 St, www.edlivingpositive.ca (1-877-975-9448/488-5788) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm): Support group • Daily drop-in, peer counselling

**MARLENE SAMAN FOUNDATION** (across St. Jean, 3406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

**MAKING WAVES SWIMMING CLUB** www.geocities.com/makingwaves\_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

**PRIDE CENTRE OF EDMONTON** 9540-111 Ave (488-3234) • Open: Mon-Thu 1pm-10pm, Fri 3-10pm • Bears Movie Night: Bears Club: last Sun ea month (1-5pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; 1st, 3rd, last Sun ea month (2-4pm) with Cody • Sunday Night Men's Discussion Group: Mens social and discussion group, every Sun (7pm); Rob Wells at robwells780@hotmail.com • Friends and Family Playgroup: 2nd Sun ea month (2-4pm) with

Noelle, friendsandfamilyplaygroup-owner@yahoo.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards, every Mon • TIX Alliance: Support meeting for transgender, transsexual, intersex and questioning 2nd Tue ea month; tuqualliance@shaw.ca, 718-1412 • GLBT Seniors Drop-in: Every Thu (2-4pm) with Jeff Bovee, 488-3234 • Sick and tired of being sick and tired? Cocaine Anonymous meeting; Thu 7-9pm, CA Hotline 425-2715 • HIV Outreach: Drop-in circle every other Thu (7pm) • Youth Understanding Youth: Youth support and social group; every Sat (7-9pm); yuy@shaw.ca; www.members.shaw.ca/yuy • Suit Up and Show Up-Big Book Study; Sat (12-2); suitupshowup@hotmail.com • NDP LGBT Caucus: last Sun ea month with Jay, 488-3234

**PRISM BAR AND GRILL** 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

**THE ROOST** 10345-104 St (426-3150) • Open Thu, Sun 8pm-3am; Fri Sat 8pm-4am; closed Mon, Tue, Wed • Thu: Thursdays are Gorgeous with Hostess Hootie McBoob, featuring Drag Kings and Queens, burlesque and amateur strip the last Thu ea. Month • Fri: All Request Dance Party every Friday, DJ Jazzy with rotating shows every week • Sat: Always like New Years Eve with DJ Dan (retro) downstairs and DJ Jazzy (new music) upstairs • Sun: Flashback Sundays: Featuring hostesses Miss Bianca and Vanity Fair, rotating guests. Free pool all night long; \$3 cover • Weekends: \$4 (members)/\$6 (non-member)/Sun \$2 cover

**SINGLE LESBIANS 40 PLUS** • A woman's social group, gathers once a month on Sat for conversation over tea and coffee • Information e-mail: singlewomen40plus@hotmail.com

**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

**WOMONSPACE** (780-482-1794) • A non-profit lesbian organization, organized activities held monthly including licenced non-smoking dances, coffee houses, family events, games nights, golf tournaments and more • www.gaycanada.com/womonspace, e-mail: womonspace@gmail.com

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

## SPECIAL EVENTS

**BOOKSEAT 2 GALA** Stanley A. Milner Library in the Centre for Reading and the Arts (496-7051) • Fundraiser, silent auction including art works. Edible books will be created by local chefs and judged by celebrity judges. They will also be available for purchase, as part of the silent auction • Sat, May 5 (7:30-11pm) • \$100, proceeds towards purchasing new materials for the the Lois Hole Library

**CANADIAN MENTAL HEALTH ASSOCIATION AWARDS** City Hall Main Foyer, 1 Sir Winston Churchill Sq (414-6314) • May 7 (11:30-1:30pm)

**CELEBRITY ART/DESSERT AUCTION** Best Western Sherwood Hotel (410-1227) • The Art Society Of Strathcona County hosting a Dessert auction. Gail Adams will be creating a piece of art as the evening unfolds • May 10 • \$15

**CITY FARM KICK-OFF** 195 Ave, 38 St, www.city-farm.org (488-2500) • Sat, May 5 (1-5pm) • Admission by donation

**AN EVENING FOR WATER** Westminster School, 13712-104 Ave (452-4343) • Silent Auction with draw prizes, desserts, musical entertainment, water displays, water taste-testing • Wed, May 9 (6:30-8:30pm) • \$2, proceeds from this evening will go to support water projects designed to help people in developing nations

**PICTURE THIS FILM FESTIVAL** TransAlta Arts Bams, 10330-84 Ave (496-4917) • Selections from the Calgary film festival celebrating disabled culture • May 9-10 (shows: 10am and 1pm, evening show on May 9 7pm) • Free (donations accepted at the door)

**THE SHOW MUST GO ON/A TASTE OF THE ARTS M.E.** LaZerte School, 6804-144 Ave • M.E. LaZerte School Theatre: Music concert featuring M.E. LaZerte concert band, jazz band, and choir; Thu, May 10 (7pm); \$2 (compilation CDs \$10) • Artworks on display and demonstrations, performances from the concert band and choir, and a one-act drama production; Thu, May 17 (6:30pm)

**TODD STANDING, SYLVANIE (A DOCUMENTARY ABOUT BIG FOOT)** Stanley A Milner Library Theatre, 7 Sir Winston Churchill Sq • May 4-5 (7pm, 8pm and 9pm) • \$6 (two-for-one)

**MAY WEEK** www.mayweek.ab.ca • Until May 4

**NIGHT OF ARTISTS** Aviation Air Hangar, 114 St, Kingsway Ave (718-7635/420-1757) • Annual Art and Music Festival • May 11-13 • Tickets available at TIX on the Square, Megatunes

**YOUTH EMERGENCY SHELTER SOCIETY** 9310-82 Ave • Open house, 25th year anniversary celebration • May 11 (4-6pm)

## KARAOKE

**BILLY BOB'S SPORTS BAR** Continental Inn, Story Plain Rd (484-7751) • Every Wed (8pm-12am); every Thu, Fri, Sat (9:30pm-1:30am) with Right Said Ed

**BLIND PIG** 32 St, Anne Street, St. Albert • Karaoke with Shelly every Wed-Fri

**CROWN AND ANCHOR** 15277 Castledowns Rd (472-7696) • Every Thu

**FRANCO'S PUB** 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm-2am); with Jeannie and Bruce

**HAWKEYE'S TOO** 10044-102 St (421-9898) • Every Fri (8pm-midnight); with Deb Thulin, Hot Karaoke Productions

**LIONSHEAD PUB** Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Every Sun (8pm); With Evolution Entertainment

**MAZADAR** 10725-104 Ave (429-4940) • Fridays karaoke (5pm-late); with Chris

**NEWCASTLE PUB** 6108-90 Ave (490-1999) • Every Thu Karaoke (9pm-2am)

**CONNOR'S IRISH PUB** 9013-88 Ave (469-8165) • Name that Tune; every Thu (9pm)

**ON THE ROCKS** 11740 Jasper Ave (482-4767) • Karaoke Mondays: Every Mon (9pm); Hosted by Mr. Entertainment's Scott Parsons • Salsa and the City Thursdays: Latin music and Salsa lessons; every Thu (9pm)

**ORLANDO'S** 115163-121 St (457-1649) • Every Wed/Thu/Sun (9:30pm-2am); with TLC Entertainment

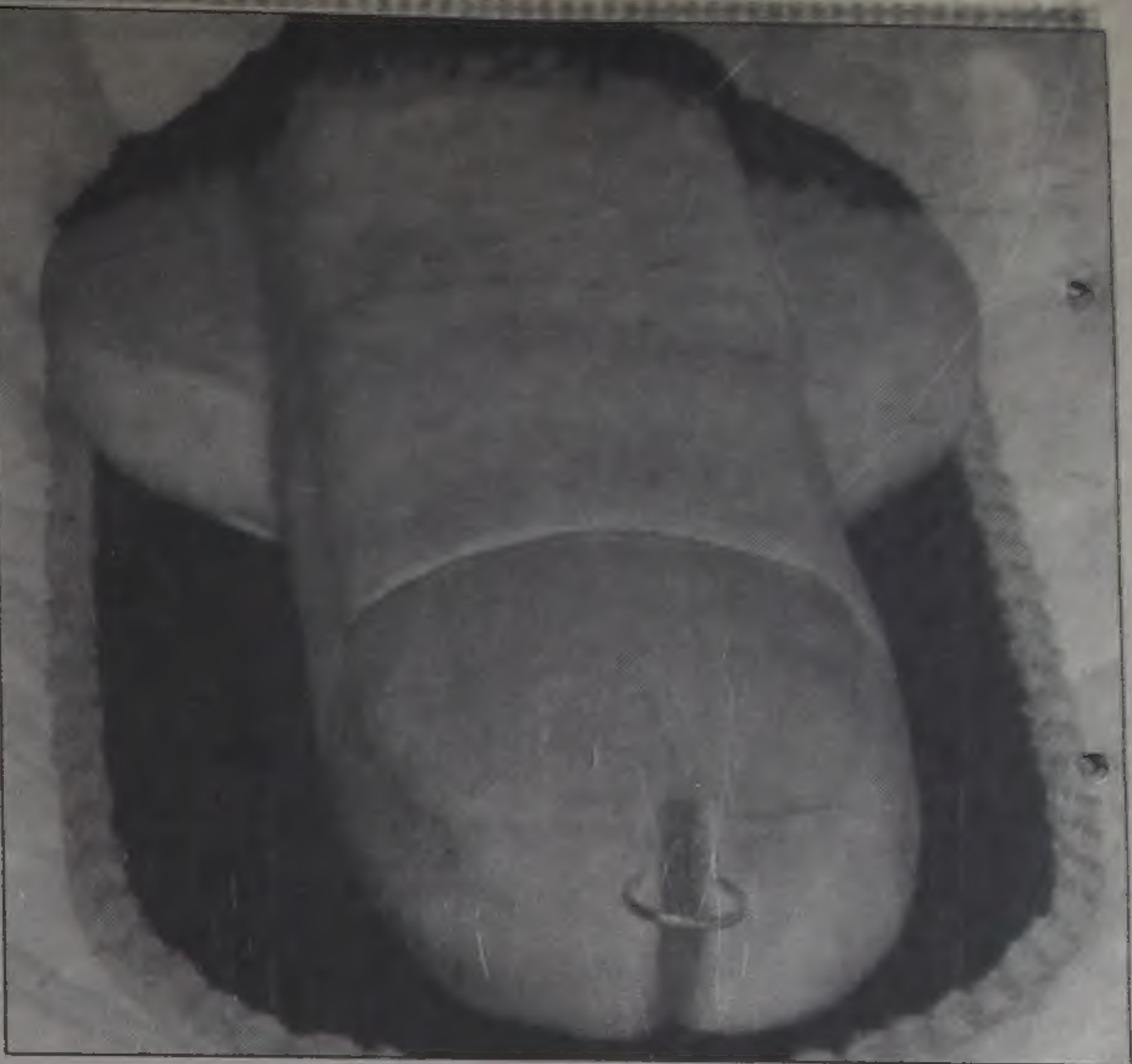
**PEPPERS** Westmount Mall, 135 St, 113 Ave (451-8022) • Every Thu (9:30pm-1:30am); with Gord from Stonerock Productions

**RATT** 2-900 Students' Union Bldg, 8900 114 St, U of A (482-2153) • Hey, What Are These Tunes Called? Name That Tune every Tue with Colin Krieger • Karaoke, baby: every Wed (9pm); with Colin and Darrell

**ROSARIOS** 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

**ROSIE'S BAR AND GRILL** • Downtown, 10604-101 St (423-3499); Every Mon-Sat (9pm); Sun (7pm) with Ruth • Highstreet, 10315-124 St (482-1600); daily (8:30pm) • Old Strathcona, 10475-80 Ave (439-7211); Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave, every Thu-Sat (9pm-1am); with Off-Key Entertainment

**ZAKS ON 51ST AVENUE** 10525-51 Ave (432-5853/436-5047) • Karaoke Nights: Every Fri (10pm-2am)



# It's my party, and I'll gush if I want to ...

## QUEER TOTALLY GAY

LUKE FOSTER

totallygay@vuwweekly.com

Totally Gay is celebrating a very important milestone this week. It's our birthday! Believe it or not, I began writing Totally Gay almost exactly one year ago today. Hooray! Don't you just love that word?! Hooray!

Back in 2006, when I walked into the offices of *Vue* and declared, "I'm here! I'm not really that queer! So give me my own weekly column and get used to it!" I could not have been prepared for what had followed. Thankfully, other than that appearance on *Ellen* (which unfortunately got cut because that prick from *Everybody Loves Raymond* who's not Raymond ran long) not that much followed.

I wrote articles about AIDS, my mom, my mom and AIDS. (Note: My mom does not have AIDS.) There was one where I toured the sex show in search of a monstrous double-headed dildo only to find just a kind of big double-headed dildo. Along the way, there was an imaginary sailor named Lester, a cousin named Caitlin who assumed that gay guys regularly use margarine as an erotic appetizer, a hooker psychologist, a very special interview with Peaches and way too much social commentary on the current state of gay bars in our city. If you've missed any of these columns and have nothing better to do, we're on the interweb at [vuwweekly.com](http://vuwweekly.com). Go to archives and search for previous issues and columns. There are several.

Right now I'd just like to make a couple shout-outs. Thanks to everyone *Vue* for letting me write whatever it is that I write. And to my two extremely attractive editors who turn whatever I decide to send them each week into something fantastic and free of spelling mistakes: You're the best! And to my pal Erin who's taken over writing Totally Gay a couple of times: You've got cattitude and don't you forget it.

**NOW I KNOW YOU'VE** all learned something from Totally Gay over the past year. What exactly, I'm not sure. Let me know. But I do know that I've learned me a few things along the way. For instance, using fake names to disguise identities doesn't really work too well. Everyone knows who I'm talking about anyway. Inferring that you're having an illicit affair with your older married gay gentleman friend for comedic effect isn't really the best idea if you ever expect to be invited to their extravagant cocktail/garden/holiday parties in the future. (Richard, you still have my number.) If you're going to offend an entire minority by insisting that they don't really exist like those silly, silly bisexuals, don't do it in print. Or at all.

What have I yet to learn? Well, there is one thing I'm still not 100 per cent sure of. Where do drag queens put it? Seriously. I need to know. Is there tape involved? I bet it's some sort of special tape.

But to everyone who's reading this: Thanks for getting bored and picking up a copy of *Vue* and spending a few minutes with Totally Gay at some point or another over the past year! Believe you me, if this weren't a free publication, I'd offer to refund your money. But we are free so I guess you're just out of luck. See you next week!

But speaking of someone who could answer that last question for me, with probably more detail than necessary (or appropriate), actor/playwright/composer/drag queen/kitchen sink Darrin Hagen is celebrating the launch of not one but two fabulous new books. *The Edmonton Queen: The Final Voyage* is a 10th anniversary edition of his original, remarkable *Not a Riverboat Story*, and his Fringe adventure *Tornado Magnet: A Salute to Trailer Court Women* has been bound and both will be put on shelves this Thu, May 10 at Audreys Books (10702 Jasper Avenue). The shindig starts at 7:30 so be sure to pay him a visit, mingle with Edmonton's gay glitterati, and perhaps even buy a book from the Edmonton Queen himself. Or herself. I don't know which one to use. I never know which one to use. ♥



# A little stubble is sexy ... sandpaper, however, is something different

## ADVICE ALT.SEX.COLUMN

ANDREA NEMERSON  
altsex@altsexcolumn.com

DEAR ANDREA

I'm seeing someone who has a bad combination of fast-growing hair and sensitive skin. An hour after shaving he'll be stubbly, but he can't shave every day. After he spends the night my face will peel for days. When he goes down on me the sensation is not only distracting but painful, which pretty much ruins it for me. I've mentioned it to him (surprisingly, no one else ever had!) and he does everything he can to avoid hurting me, but I'm still suffering. Right now we just see each other occasionally, but I really like him. Does this one factor mean that we aren't compatible in the long run? Can anything be done?

LOVE, ITCHY LOVES SCRATCHY

DEAR SCRATCH

I can't promise this can be solved, but it can certainly be mitigated. Since he's only recently been made aware that there even is a problem, one wonders if he's actually tried to do anything about it. Is he the "I've tried nothing and I'm all out of ideas" type, or just young and slackery and literally a bit scruffy? Does he think shaving begins and ends with a disposable razor and a can of foam and that the only alternative is a terrible little terrier beard? I hope so, actually, because then one of these ideas still has a chance of working.

Young men are often reluctant to fuss with their physical selves—and, to be fair, a shower, a toothbrush and a fresh shirt are all it really takes to render oneself kissable, if not, say, hireable. Many women even find a bit of scruff kind of (or wildly) sexy; too much male primping and polishing is a distinct turnoff.

It is possible—not definite but possible—that he could indeed shave every

day if he used a product made for super-sensitive skin. This is a common enough problem that there are plenty such on the market. The first one I found contains vitamin E and "a special dermatological lubricant." I wondered about that lubricant, since the first thing I thought of for you was, "boyfriend needs silicone." I'd never thought about silicone and shaving before, I don't think, but I've been extolling silicone lube for so long—it's just the slipperiest, un-friction-iest stuff out there, plus hypoallergenic and makes your hair shiny—how could it not help smooth over your difficulties? Sure enough, a search on "silicone shaving cream" brought up a slew of products. Buy him some (unscented, of course). He also needs either a good razor or a huge bag of very bad razors, although I'm not sure I can countenance the "carbon footprint" left by disposables. By far the sexiest solution, of course, is a straight razor, but not everyone welcomes the gift of

edged weapons.

Finally, I have a suggestion for your second problem, secondary razor burn. This won't work for the kissing part, and it's perhaps not immediately appealing, but do bear with me: if the silicone does not sufficiently soften the bristles, try a barrier. If you're not worrying about disease transmission, said barrier needn't be anything serious—silky underwear will do. Not ideal, perhaps, but thin, slippery fabric does transmit sensation well and doesn't cut off all other sensory input/output, either. And anything's better than a dental dam. Or manties.

LOVE, ANDREA

DEAR ANDREA

My girlfriend before I was married loved it when I would ejaculate on her face and breasts and in her mouth while I watched. It was never demeaning, just a fun dirty thing once in a while. My wife is a little more conservative. She does

let me come in her mouth and I also pull out on her stomach, but I'd like to take it a step further. She said fine as long as it doesn't get in her eyes. However, I don't know how to go about it so she is not surprised and so she can be comfortable with it.

LOVE, SQUIRTY

DEAR SQUIRT

If you can't figure this out yourself I suppose I should be relieved we're not talking about procreative sex here. Good grief, man.

If you're going to do something for which you have received consent but which has the possibility of surprising the recipient unpleasantly anyway, you say something first. "I'm coming" is traditional, although "incoming!" and "think fast!" have been known to work. Then let her adjust her (or your) angle appropriately. Once again I say, good grief, man.

LOVE, ANDREA



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**Cassandra**: Hot Hungarian brunette; 36C-26-36; 25 yrs; tight, toned, tanned; super fun; call for availability; 965-4968.

**Amber**: Outgoing redhead; just 18; brand new to the industry, 34B-26-32; very open minded; call for availability; 441-1330.

**Chrissy**: Sexy hot Italian w/jet black hair; very busty; 23; ask her about special; call for availability; 441-1330.

**Mae-Ling**: 20 yr old Asian; great body; loves to pamper; no rush service; a delicate oriental gem; call for availability; 965-4968.

Had Enough? Cocaine Anonymous 425-2715

### VOLUNTEER

Volunteers, enjoy working in our dining room at **Strathcona Place Senior Centre**, for more info phone Terrie Shaw at 433-5807.

**Volunteers needed to assist newcomers with pronunciation and grammar** in a conversation circle setting. Various library locations. Weekdays/Sat aft. Call Judy 424-3545 ext 249.

Teach an adult to read and write. We are always looking for tutors in your area. **The Centre for Family Literacy** 421-7323, www.familit.ca.

**CNIS is looking for volunteers with vision**, adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304.

**Volunteers needed to teach simple Canadian recipes** to newly arrived immigrants. Capilano/downtown, Saturdays 11-1pm, or every 3rd Thu 6-8pm. Ph Judy 424-3545 ext 249.

**Brain Neurobiology Research Program** at UofA seeks individuals who have recently delivered and are suffering from **POSTPARTUM DEPRESSION** for research study. Call 407-3906. Reimbursement provided.

**HEALTHY VOLUNTEERS** required for research studies with the Brain Neurobiology Research Program at UofA. Call 407-3775 or 407-3221.

SUPPORT YOUR LOCAL FOOD BANK

**Volunteer Drivers needed** for the Seniors Volunteer Driving Centre, 2-3 hrs Mon-Fri. Ph Anna 732-1221.

**Love Bingo?** Volunteer for the Association of Adult Day Support Programs. Bingo volunteers needed to help raise funds. Ph. 434-4747, ext. 4.

**DO YOU HAVE MODERATE ASTHMA?** You may be eligible to take part in a study examining the effects of fragrances on asthma. 435-9028 x 230/jevans@tox-con.com.

**Help to broadcast news for blind** and print-restricted Edmontonians. Email: edmonton@voice-printcanada.com, or call 451-8331.

**Volunteer at Adult Day Support Program:** The Association of Adult Day Support Programs (AADSP) assists seniors to remain independent and active. Shauna Beauchesne, 434-4747, ext. 4.

**Do You Know Someone Who Has Diabetes?** Help find a cure. Volunteers are required for various fundraising events for the Alberta Diabetes Foundation. Ph Alberta Diabetes Foundation at 780-447-1451; e-mail: events@afr.ab.ca; www.afr.ab.ca

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or  
4 Hours - PM  
Mon-Sat

PHONE  
702-5519

Full Time Receptionist for high end salon. Please drop off resume in person to 10536-124 St or call 496-9977 for more details.

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## SERVICES

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Human Rights Facilitator Training / www.jhcentre.org. free 8 week training program presented by: The John Humphrey Centre for Peace & Human Rights and the Human Rights City Project. Info: Carrie, 453-2638 / E: carrie@jhcentre.org

## ARTIST TO ARTIST

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**The Enbridge Nextfest Emerging Artist Awards:** Alberta artists under 30, who have already completed an initial phase of training in their artistic field, are invited to nominate themselves for the Enbridge Nextfest Emerging Artist Awards. Nominations must be sent to the Roxy Theatre, by **May 11**

"Poet Wanted" Edmonton seeks its next Poet Laureate. Interested, published Edmonton poets should contact the Edmonton Arts Council at 424-2787 for application info. **Deadline: May 18.**  
http://www.edmontonarts.ab.ca/PoetLaureate.pdf

**Short Film Needs Crew:** Short Drama shooting in Edmonton at the end of April needs crew members contact: mike@bankholdupdesign.com

**Catherine Burgess Art Talk:** free artist lecture presented by the Alberta Society of Artists, the Edmonton Public Library. **Thu, May 19, 7pm** at the Stanley A. Milner Theatre (downstairs) 7 Sir Winston Churchill Sq.

Call to Enter: **ArtHub Studio Gallery** features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

## MUSICIANS

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**Looking for saxophone and keyboardist** for old rock style music. Contact Kenny rock 'n' roll 453-3663.

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**FTGU is looking for a new drummer** (pro level) for album/tour. Vocals a plus. Experience a must. ftgusinger@hotmail.com

Singersongwriter/musician, 50s, seeks fit, adventurous female musician/vocalist for duo gigs, internat. travel, and sharing lifes joys. Must be n/s. Ross 707-3979.

**Require mature DRUMMER** for part time blues band. vocals an asset. 929-2153 or harrikari@shaw.ca.

**Singer/songwriter** in his 50's looking for other singer/songwriters to collaborate on new material. lilitke@epl.ca

**Wanted: guitar/recording teacher.** Please call 688-9224 or email to ssyrenne@hotmail.com

Guitar/sax/songwriter **looking for vocalist and musicians** for recording and house gig project. Old School R&B jazz/funk format. No children please. Send info to: ssyrenne@hotmail.com or call 688-9224

## VOLUNTEER

Volunteers Needed for **2007 International Children's Festival, May 29-June 2**. For info call (780) 459-1694, www.childfest.com. Register by May 21st. Must be at least 12 years old.

Everything from administration to carpentry to tour guiding volunteer positions are open NOW for **The Works Art and Design Festival**. For 13 MIND ALTERING days, from **June 22-July 4**. Call Misha Gostick at 426-2122, ext. 230, e-mail volunteer@theworks.ca.ca, www.theworks.ab.ca for more info.

**Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. 424-5181.** Do you remember someone who believed in you when you were a child? Be that person in a child's life today. All it takes is one hour a week.

Calling all campers, outdoor enthusiasts, walkers/runners, to participate in the Canadian Cancer Society's **Relay for Life** on **May 25-28**, 7pm-7am. Call (780) 455-7181 or www.cancer.ca/relay for info.

Volunteer at **Edmonton Chante**, Edmonton's francophone music festival, **June 22-24** at Maurice-Lavallee School's park. Contact Lucille Tailleux, 469-4401, email info@edmontonchante.ab.ca.

**Volunteer watercolour instructor** needed for Strathcona Place Senior Centre. For more info call Rita Mittelsteadt, 433-5807.

**Volunteer yoga instructor** needed for Strathcona Place Senior Citizen Centre. For info phone Rita Mittelsteadt, 433-5807.

**Volunteer pottery instructor** needed for Strathcona Place Senior Citizen Centre. For info phone Rita Mittelsteadt, 433-5807.

Initiative Ambassadeurs pour la Paix is looking for francophone volunteers. Come learn how to present interactive workshops on antiracism/cultural diversity. Karina at (780)425-4644 ext 9 or kczyzewski@naar.org

Volunteers needed for **A Taste of Edmonton Festival, July 19-28**, free food and other benefits. Call Lisa, 423-2822 ext. 22, e-mail: suzanne@eventsedmonton.ca.

**A Taste of Edmonton Festival needs volunteers, July 19-28.** Call Lisa at 423-2822 ext. 22, e-mail: suzanne@eventsedmonton.ca.

**Media help wanted for a Nonprofit Boot Camp.** Call 39-0521 or kindnessinc@myway.com

**Volunteer teachers needed** to teach English as a second language to newcomers to Canada. Orientation and training provided. Meet people from all around the world. Jason: jmarkowsky@cci-lex.ca or 944-0792.

Have you ever thought of volunteering with your pet? Pet therapy is a great way to help those in our community. Call Deanna at 413-4682.

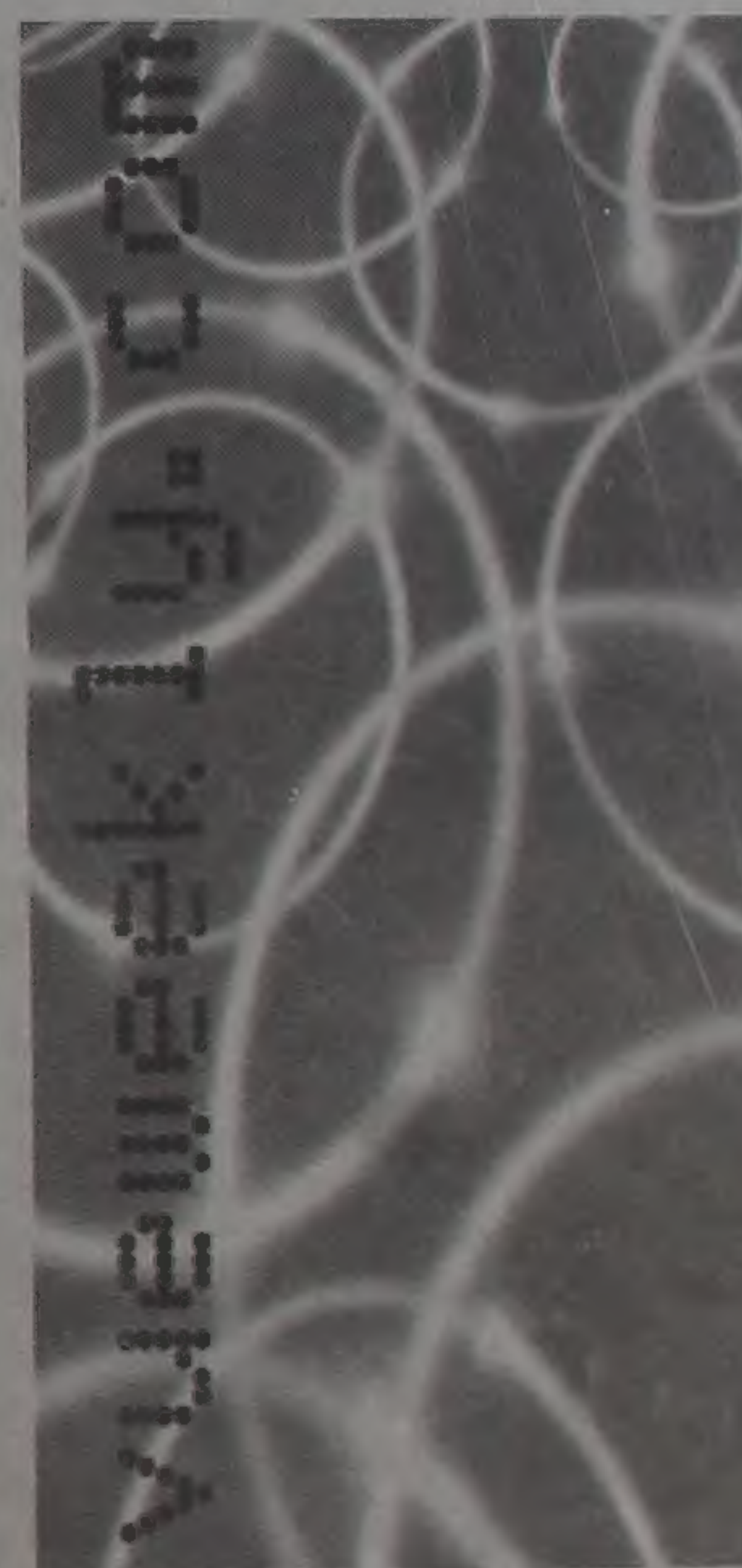
**Urban Farming Project-Immigrant Seniors / SAGE** are looking for garden spaces in many areas of the City. If you have land that you would consider for this project please contact us. Maureen Elhatton E: melhatton@MySage.ca, T: 423 5510 ext 340.

**Become a distress line volunteer.** The Support Network, 732-6648. www.thesupportnetwork.com

"Let's Go" helps newcomers w/ ESL while familiarizing them with Edmonton/Canadian culture w/field trips. **Volunteers needed for Tue & Thu, July & Aug.** 10-convo. groups/ 2-kids crafts/ 2-kitchen/ 2-youth Call Judy 424-3545 ext. 249

**CANADIAN LIVER FOUNDATION** is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547.

Call 468-7070 to donate today--and help YESS fulfill their mission of giving youth at risk a chance!



We believe that all children have a right to grow in families and schools, and that all adults deserve to have real jobs, homes and friends. Ph 454-0701 and help to open the gates to community living in your area.

**HipHopaYouth Group:** looking for creative leaders who want to learn more about liver health. Computer designers, health promoters, public speakers are welcome, we will provide mentoring. Ph Melissa 444-1547.

**Old Strathcona Youth Society:** Looking for volunteers aged 21+ interested in working with high-risk youth, drop-in setting. Ph Naomi 496-5947, e-m: osyc@telus.net

Support the **Youth Emergency Shelter Society** Volunteers needed to assist with homework for school aged immigrants. NE location. Mon & Thu 6-8pm/Sat 10-12pm and 3-5pm. Great Experience! Call Judy 424-3545 ext 249.

**Mentors for Children/Youth:** Act as a positive role model to children/youth in group care. Evenings or weekends. 2-3 hrs./wk. Various Edmonton locations. Lily @ 432-1137.

**Secure the Cure** 2007 Alberta Diabetes Foundation's Family Fun Run and Walk, **Sat, June 9** at Broadmoor Lake Park, Sherwood Park. Register at 447-1451; events@afdr.ab.ca; or visit www.afdr.ab.ca.

**Tired of Smoking?** Come join us at Nicotine Anonymous. 7pm, Wednesdays at Ebenezer United Church, 163 St, 106 Ave, call Gwynn 443-3020. 7:30pm, Sundays at Henwood Treatment Centre, 18750-18 St, call Ryan 990-8917 or Jo 479-5969.

## VUEWEEKLY

## CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

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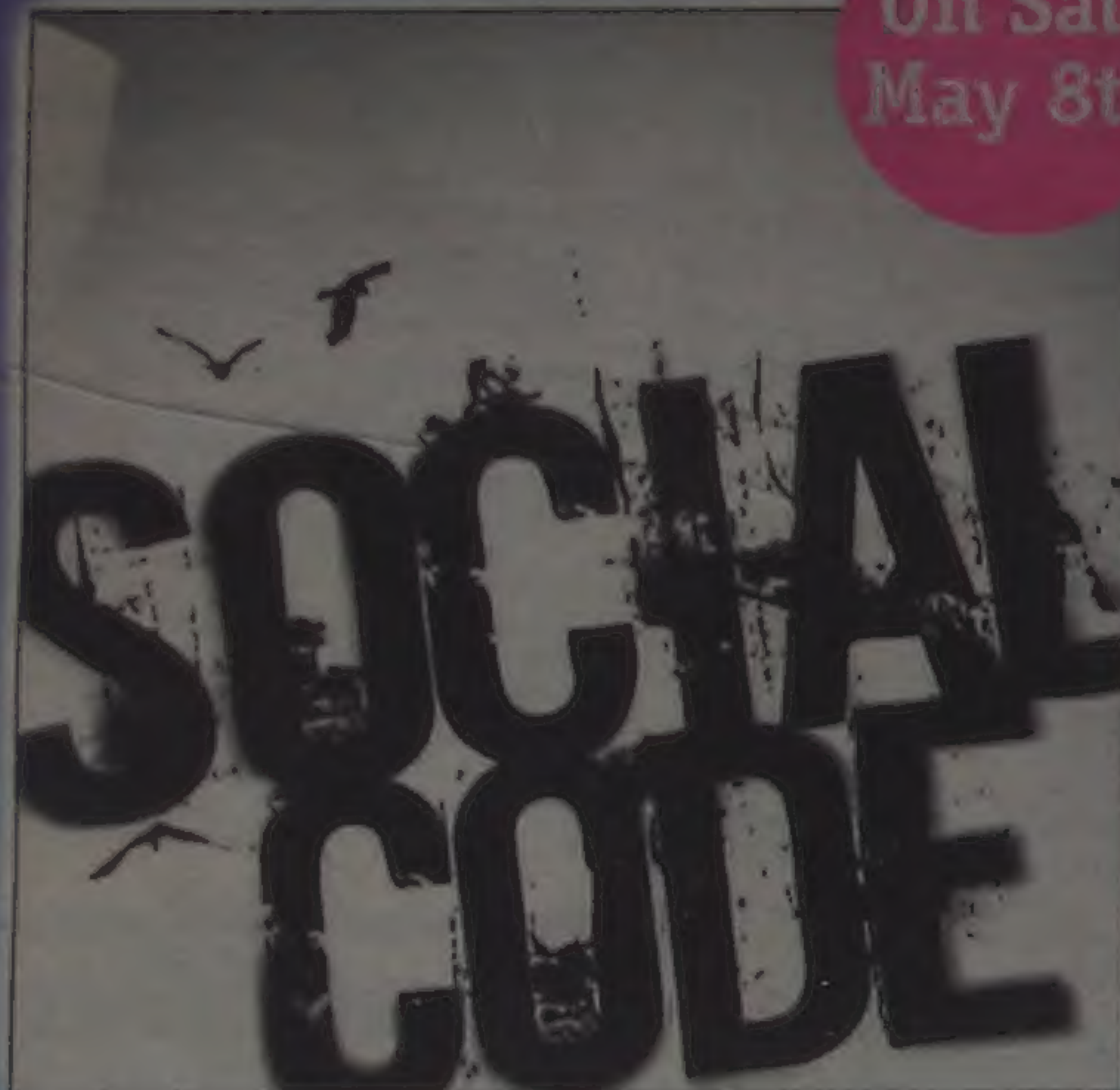
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## SOCIAL.CODE

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### SOCIAL.CODE

Social.Code has given Canada something to be proud of with their latest, self-titled album, "Social.Code". With punk anthems like "Bomb Hands" and "He Said She Said" leading the charge, along-side rock anthems like "The Shortest Line" and "Everyday (Late November)" - its no wonder they've shared the stage with bands such as Fall Out Boy, The Used, Good Charlotte, Ten Second Epic & Alexisonfire.

[www.socialcodemusic.com](http://www.socialcodemusic.com)

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### YOURS TRULY, ANGRY MOB

On the heels of their 2.3 million selling debut CD "Employment", the Kaiser Chiefs return with "Yours Truly, Angry Mob" - one of this year's most anticipated releases. "Yours Truly, Angry Mob" features the lead single "Ruby" and 11 more brand new songs. It is a must have album for all music lovers.

Text the keyword KC1, KC2 or KC3 to 32123 to get Kaiser Chiefs on your mobile phone!

Price per TrueTone is \$3.50 CDN, plus any applicable taxes and data transfer fees that may be charged by your carrier.

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### YEAR ZERO

The new album from Nine Inch Nails, "Year Zero", with sixteen noisy new songs including "Survivalism" and "Capital G".

"This record began as an experiment with noise on a laptop in a bus on tour somewhere. That sound led to a daydream about the end of the world. That daydream stuck with me and over time revealed itself to be much more. I believe sometimes you have a choice in what inspiration you choose to follow and other times you really don't. This record is the latter. Once I tuned into it, everything fell into place... as if it were meant to be."

- Trent Reznor (lead vocals, NIN)

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